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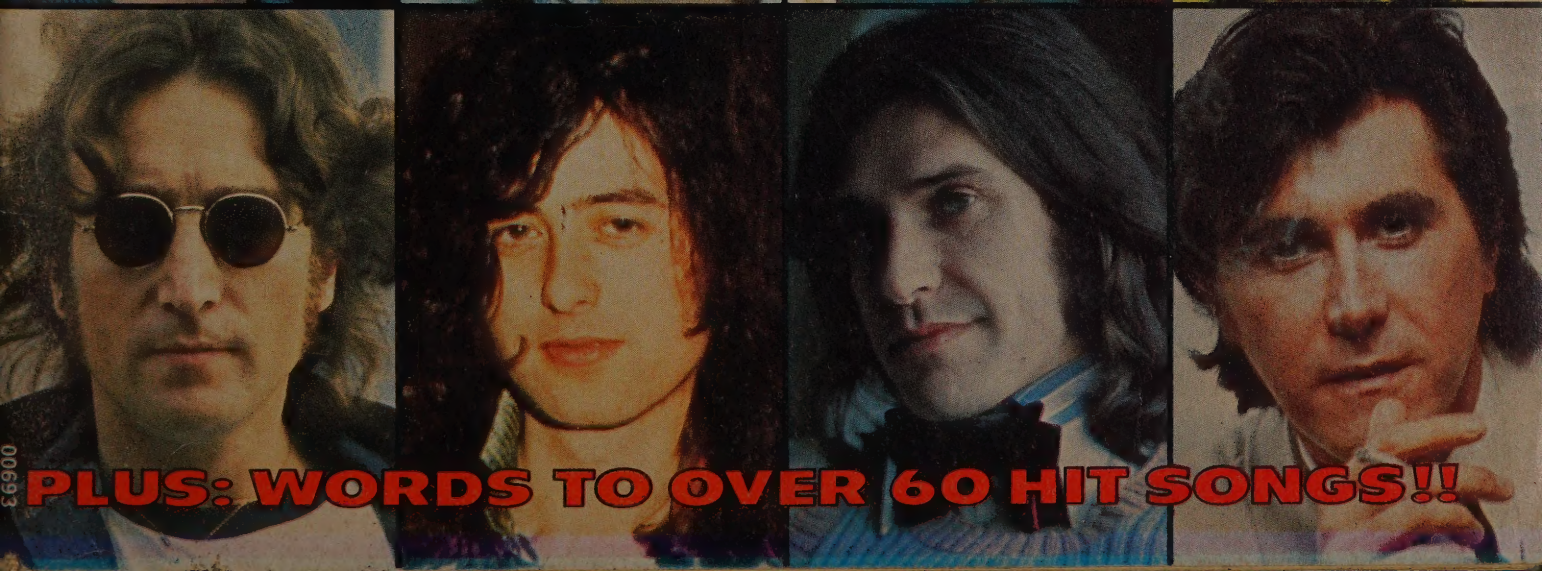

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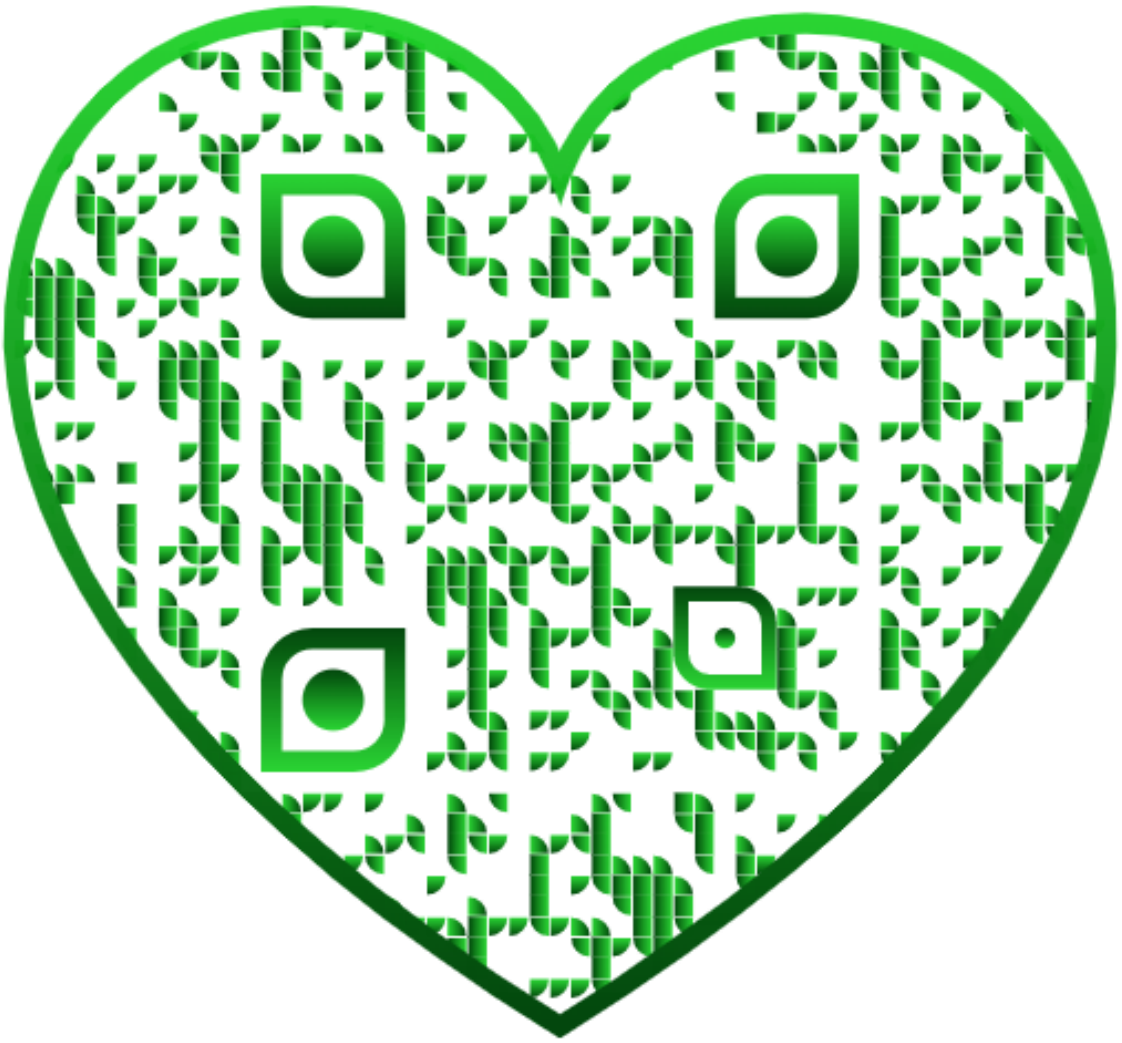

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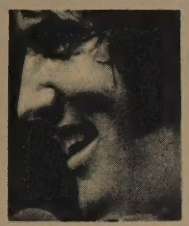

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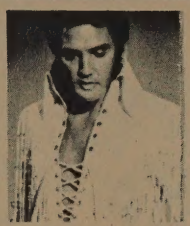

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SET 7 elvis

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ROBIN TROWER

Music Is The Most Important

By Richard Robinson

"Primarily, I consider myself a musician. It just happens that I play guitar," says Robin Trower, adding that he certainly doesn't think of himself as a 'guitarists' guitarist' or anything like that.

Robin gained fame initially as guitarist for Procol Harum. He played with them during their golden days, using his guitar

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The 1950's

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to balance Procol's predominately keyboard sound. On leaving Procol, he messed around for a bit, then got himself some musicians and struck out on his own. Set on a guitar - bass - drums foundation, Robin's new band is a surprise to anyone who expected him to be Procolesque.

"I think it was like a reaction against Procol," he says. "A reaction against a larger group, with two keyboards and everything. It was a reaction against that. I sort of had to swing in the opposite direction. I left Procol to give myself much more freedom, so obviously I went to the furthest point of freedom for me."

Now that he's his own man, Robin says his point of view has shifted regarding both his music and the audience he's playing it for. "My attitude has changed rather drastically towards audiences and playing in front of audiences.

"I enjoy communicating with an audience and I enjoy feeling that communication. Make contact, you know. I enjoy receiving something back from them. I enjoy it alot and that's what playing live is for, for me. That's what I do it for, for that pleasure."

Musicians leave well-known bands on a regular basis. Any rock writer will tell you that it's become a routine event to get a notice that Guitar Arnie So-And-So has just left Such-And-Such a band and will now be recorded on his own. More often than not, it turns out that the player should have stayed in the band. So Robin caught alot of people napping and nodding when he released his first solo album, set a tour across the U.S., and a month later found the album bouncing up the charts and alot of people asking to talk to him who were yawning at the very idea of him having a career only weeks before.

Robin is just as excited as the next person over his initial success. He's also impressed with the way things have changed on the concert trail in the past couple of years. "There's been a vast improvement as far as the professional side of putting across live music goes. I think that's improved alot, 'cause, when we first started coming here with Procol, it was a bit of slap-dash. Now the promoters have really got it together in most places. I think the kids are getting more benefits for their money now."

Another former member of Procol, Matthew Fisher, has been participating in Robin's success, as producer of Robin's album. "Obviously we were in Procol together. We were friends then and we lost contact for a little while — Matthew went to America. He came over here and did some producing for CBS for a year and then when he came back it was just about the time I was thinking about doing my album. So I asked him to do it for me. Not because I thought he was a great producer or anything as he hasn't done very much. But because I like working with him.

"I think Matty is probably more into what I'm doing than what he's doing. I mean he really loves to work with me."

Part of getting his music together has been starting to write songs. "That's the most pleasing part for me over the last year," he says, "I feel that I'm starting to write some pretty good numbers now, and I think that's the most pleasing of all. I think I get more pleasure from creating a song than from anything else. Because it's a very lasting thing and it's sort of a timeless thing."

With album and live tours under control, Robin now has to think about releasing a single. I ask him if his record company has been thinking about which cut to pull off the album and release as a single. Robin says that they're not thinking about it. "I've expressed my wishes that I don't want a single released off of it because, you know, to me it would be just like filling a gap. I hope one day I will come up with a single which is obviously meant to be in that market, but I wouldn't like to release something just for the sake of it."

As we talk about his music and his career I throw in a question about guitars. I've seen photos of Robin playing a Les Paul Gibson and so I ask him about it. "Oh, that must have been when I was with Procol. I've been playing a Fender Stratoscaster for three, three and a half yesrs."

Was it a big switch in terms of sound?

"It was a very big switch and had a lot to do with me eventually breaking away from Procol. The thing is, what happened, is that I never liked the Stratocaster. I played one years and years ago and hadn't liked it, hadn't given it a fair chance. One day, when I was with Procol, I was on tour with Jethro Tull and Mike Barr, the guitar player from Jethro, had a Strat there, onstage. I picked it up at a sound rehearsal one day and ever since then I just went overboard for a Strat. It clicked for me.

"I find it a much more musical guitar, a very musical sounding instrument as opposed to the Gibson which is more of a non-musical sound than a Fender."

Perhaps the most famous of the recent guitarists who've played the solid bodied, three pickup Stratocaster (a more complex instrument than the Les Paul Gibson, with a great range of controls) was Jimi Hendrix. I mention his name and Robin responds: "Well I think this is Hendrix's biggest influence. He turned it from a sort of semi-electric into an electric. I just can't play acoustic guitar. I just can't play it. It's a different instrument all together.

"I always write all my stuff on electric guitar 'cause it is for the electric guitar. And you've got to think in that medium all the time." For Robin, the Stratocaster is the epitome of electric rock as sound and the electric guitar as a musical instrument. "I'm combining equipment to sort of get very different qualities. I'm using all Marshall heads, amplifiers, but I'm mixing in Fender cabinets with Marshall cabinets to get sort of a nice range of lows and highs. And I'm continually sort of experimenting with those combinations.

"One of the best sounding amplifiers I ever had was a little Fender, it was called a Super Amp. And it had two ten inch

London Features

speakers in it and it was a tiny little thing, all in one, and what a sound that used to come out of it!"

The conversation swings back to the Fender Stratocaster. Robin says: "I think what's so good about the Strat is that it's a pretty really quite straight forward electric instrument. It hasn't got very much of an acoustic sound when you play it without it plugged into anything. It's pretty ... it tends to still have that incredible amount of ring to it. Without that sort of reverberation. As a guitar there's nothing that can get in the way of producing electric sounds out of it. It's pretty ideal as far as I'm concerned. It's got everything going for it at the moment. Obviously I'm always keeping my eye out for anything refreshing that would come along. That was a guitar that was far ahead of its time to my mind.

"I think you can get practically any sort of sound out of it that you wish if you're willing to sort of experiment. I think you can more or less get a Gibson sound out of it if you wanted to. But there's such a wide range of sounds you can get out of it."

With his new sound pleasing the fans and making him a viable act, Robin is looking to the future with anticipation. "Another album is definitely the next project," he says, adding mysteriously, "I'm thinking of getting in a new direction if I can get it together."

I say, "I'm sure the record company will be glad to hear that you're going in a new direction once they've got something on the charts in this direction. What do you mean?"

"As far as recording goes, a new direction in recording for me, that's all. Probably won't be that drastic to the every day listener, but I hope for me it will be much more satisfying. I'm considering recording in America for a start, which is different."

New York or L.A.?

"Well, at the moment I'm thinking of L.A. I've recorded at Wally Heider's studio there with Procol once a long time ago and I found that that was a very satisfactory studio. When I get to L.A. in about three or four weeks, I'm going to go in there for a day and lay down the backing track of one of the new numbers and see how it turns out. I'm going to play it for Matthew and if we decide it's more of what we're looking for for the band then we'd let them do the album there."

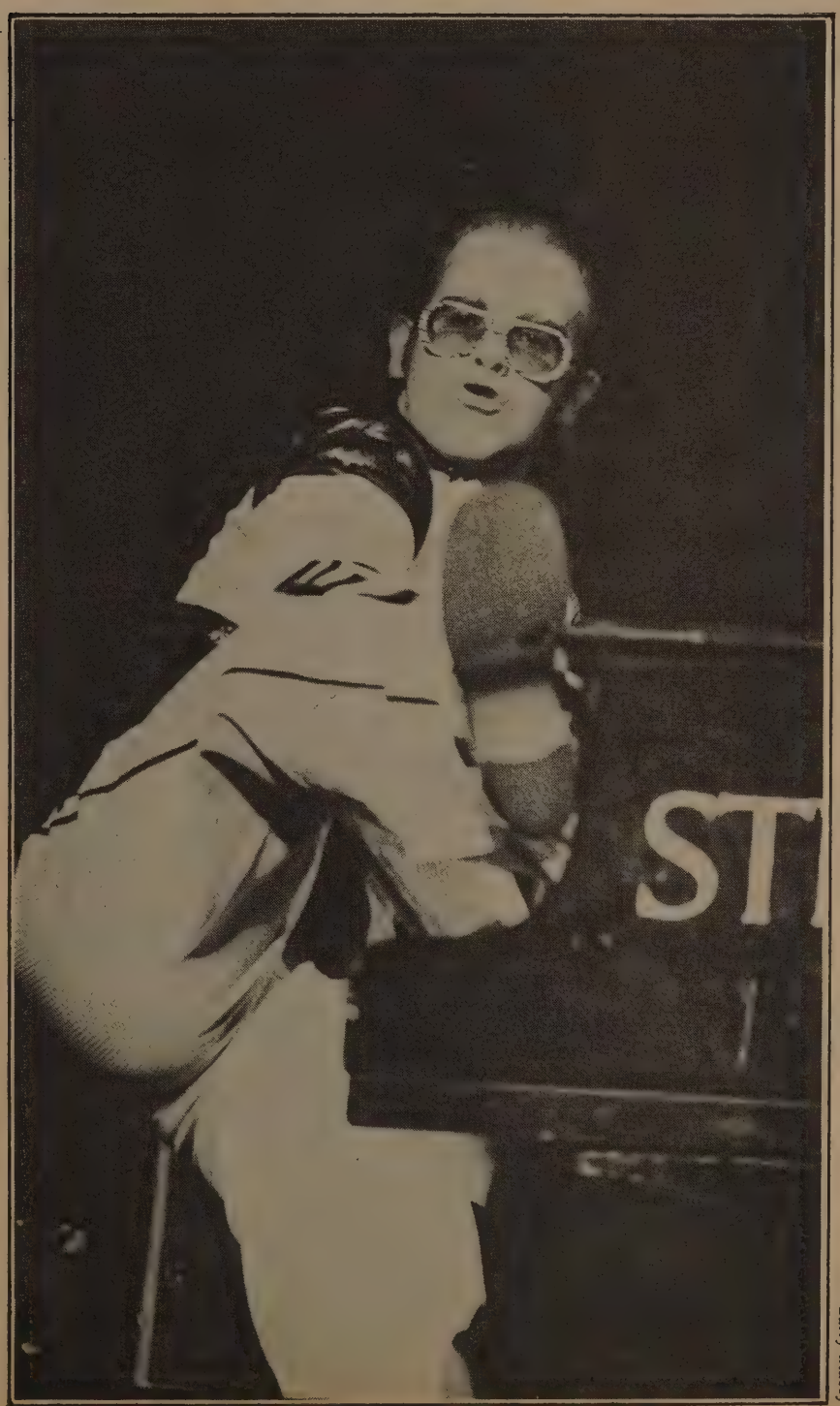
The first album was done in London?

"At AIR Studios. We had a very good engineer, but the thing about London is that they are very sophisticated and don't really go in for the earthy sound at all."

Robin Trower is definitely on the way. He's got his music together both on record and live. He's constantly working to create even more exciting electric rock. He's taking all the responsibilities on his own shoulders. Good evidence is the fact that he decided not to form a group with a group name, but rather just be Robin Trower with talented sidemen. "The idea was that I wanted to elongate as much as I could my own career. Consequently, I felt musically I had gone as far as I could with the musicians I was playing with at the moment. I wanted to change the band. To me still the enjoyment of playing music is the most important thing."□

ELTON'S ABANDONED DREAMS

By Joseph Rose



Barry Stacey

"I didn't want to start doing live performances ever," said Elton John. "I just wanted to be a songwriter. But the people pressured me, and I got the band together. We did pretty well and got a certain following in England, and then we came over here and it was whoosh, straight up, you know."

Elton was relaxed. That is, he was relaxed as he ever gets, which is mild wild. When he's talking about music, especially his music, there is no way he can restrain himself from bubbling over, from nearly bursting with enthusiasm. Which made his remarks that much stranger. How could this natural performer ever have lived the quiet life of a behind-the-scenes pop composer?

"I always wanted just to write songs and to sit back at home and wait for the royalties to come in," he said and laughed. "But I enjoy performing now. I've got over the hangups of going on stage. I never used to be nervous, but I just couldn't get used to singing. And my chatting between numbers left a lot to be desired because I just didn't know what to say. But I can cope with that now. It's just a matter of experience. I was very raw at the beginning."

A much fatter Elton John started off by playing keyboards for a band he helped form, Bluesology, but he was embarrassed by his weight and stayed in the background. This was in the days before Weight Watchers and Take Off Pounds Sensibly, but Elton somehow found the will power to reduce by himself. Along with the pounds went his name (he's really Reg Dwight) and his career in the shadows. He decided to become a writer of hits, but he still had a problem.

Mike Putland

"I was hopeless at writing lyrics. I wrote 'moon' and 'June' and things like that. I couldn't get it together at all." But Elton knew he could get it together as a composer, so he decided to get himself a partner. At about this time, he saw an ad in one of England's music newspapers, telling aspiring composers and lyricists to call a certain number. Elton called, and the fellow there gave him a bunch of lyrics by a guy who lived way out of London, in Lincolnshire. This cat, whose name was Bernie Taupin, hadn't even sent the lyrics in himself. His mother had mailed them after Bernie had gotten disgusted and thrown his letter away.

Elton and Bernie soon found they were made for each other, in a very strange way. They never actually collaborated on a song, but the numbers they wrote were amazing, as if each could read the other's mind.

"He writes the words first," said Elton. "That's how it always happens. But don't call them poems. He does write poems, but he calls these things lyrics. And he gives them to me, and I leave them on top of the piano. And when I feel like writing a song, I go and write whatever is there.

"I look through them and see which one I fancy writing. And it never takes me more than half an hour to put any of his songs to music. It's a very weird relationship. We don't cooperate at all. It's completely split down the middle.

"Sometimes I'll repeat certain of his lines. But sometimes he writes a line over himself. It depends. In 'Take Me To The Pilot,' he even wrote the 'na na na' bit.

"It's very strange. He has a tune going over in his head. He can't sing or play. And he just thinks of a song where he has a sort of thing, and I dig it right out of his head. Most of the things that we've done have been written straight off without altering a word. Even the Indian song, which is about eight minutes long and in three main segments. I didn't have to alter a word."

Having found their secret of apart togetherness, Elton and Bernie soon began turning out masterpieces, some of which were discovered by Three Dog Night and used on albums by the American group. And soon a svelte Elton was talked into doing his own songs. But it took America to make him a superstar.

"The record company said it was worth coming over," Elton recalled, even though it was a money - losing proposition. "So we said, 'All right, we'll come'. And I was going to join up with Jeff Beck or he was going to join up with us and form a group, but that all fell through. And so we came. And the reaction from the first night — it was just incredible. Since that night — the first night we played in Los Angeles — every set we've played here and in England has gotten a standing ovation and encore. Every set without fail; that's just incredible."

So Elton has abandoned his dream of living a quiet life as a songwriter. Who needs dreams when your real life is a fantasy come true. □

PAUL SIMON
Making Something New

"If you are listening to music today, "Paul Simon said, "you realize that everything is coming together. It's really not possible to separate music into different categories anymore. When the elements from different kinds of music are right in a song, they are transformed into something new."

When Paul Simon was 18 years old he had his first hit, "Hey Schoolgirl" which he and Art Garfunkel recorded under the name of Tom and Jerry. The two boys grew up together in Forest Hills, Queens, and got together because they both loved Alan Freed's radio show on Radio WINS. Their first demo was Simon's "Hey Schoolgirl", and although Tom and Jerry's fame was shortlived, Paul spent all of his spare time during high school and college in recording studios making demos with Carole King - also an alumna of the New York recording studio scene. That experience proved invaluable in making Paul Simon the studio perfectionist he is today.

In all, Simon and Garfunkel released "Sounds of Silence", "Parsley, Sage, Rosemary and Thyme", "Bookends" and "Bridge Over Troubled Water". An even larger audience became aware of the duo through the hit "Mrs. Robinson", recorded as the soundtrack for Mike Nichols' film, "The Graduate". But "Bridge" - a record which has sold more than eight million records to date, also became the turning point in one of the most successful and prominent partnerships in American contemporary music. For five years and five gold albums later the two of them decided to go their own way; Artie wanted to act, he said, and Paul would devote more time to music.

There were some cynics who didn't think Paul would make it on his own, but his two solo albums certainly proved them wrong. He instantly became established in the eyes of the critics and the public as one of our most important singer / songwriter / producers.

Paul could have easily lived off "Bridge" for the rest of his life; probably financially and certainly artistically. But instead he chose to continue to write and record. And after two gold lps for his solo albums Paul, 31 years old, still worries how people will react to the music he makes. Before his tour last year he told an interviewer he was nervous about performing again, but he needn't have worried; the tour was triumphant. In his native New York City, Paul stood alone onstage at Carnegie Hall and joked with the audience, totally at ease and in control. Backed by the vocal talents of the Jessy Dixon Singers and Urubamba, Paul's music never sounded better and there was just that extra new dimension.

"In 'Rhymin' Simon' I wanted to have alot of different voices," he said, explaining that in his first solo lp he was holding back a bit. "What I missed about the last album was the voices. Maybe I was always used to singing harmony with someone so I decided that I'd stay away from harmony with myself on the first solo effort. I felt that people would say obviously if I was going to sing harmony with myself why did I break up with Artie? But this time around I stopped thinking of what people would think and I just sang harmony with myself quite alot. I like it. It's fuller. And then by using the Dixie Hummingbirds, Maggie and Terre Roche and the Reverend Claude Jeter and three girl singers, the voices sound richer on this album."

"Rhymin' Simon" took six to seven months to write and then four months in recording studios in New York, Muscle Shoals, Alabama, and London. "It was really very easy to work down at Muscle Shoals," Paul remembers, smiling, "I ended up doing five cuts instead of the one I intended to do. I originally had planned to do "Take Me To The Mardi Gras" only which was sort of American white reggae which was what the Staple Singers' "I'll Take You There" was. I finished it in one day and was so shocked because it used to take me so long to do things. I had booked the sutdio for three days so I said which one do you want to do, and they said 'Kodachrome' - so we did that the next day. They do head arrangements but they're very sophisticated. They write down the changes and they're very fast. It's something to see - it's spectacular."

"An album for me in aything less than 18 months is lightning," Paul continued. "I begin to record before I finish writing all the songs and then I write maybe two or three songs, maybe even four, while I'm recording. But when I'm finishing up the album and mixing it, I don't do any

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Photos by Maureen Donaldson

NEW YORK
CITY

A Conversation With JOHN LENNON

By Lisa Robinson

HP: What is the situation at the moment as far as your deportation problems are concerned?

John: Well I only know what the lawyer tells me about it. The last news sounded good, Leon the Lawyer tells me that there is a law being passed in England about misdemeanors, which means they could only get me for overstay or something childish. But the whole thing is childish anyway, it's ridiculous really.

HP: Could you become an American citizen, would you want to?

John: I haven't really gone through that. I just wanted to be a resident, or a resident-alien.

HP: Can you stay here forever on that basis?

John: I don't know ... whatever lets me come and go as I want, that's all I want. I haven't left this country for three years.

HP: Do you miss England?

John: Sometimes, but I try not to think about it. Whenever someone asks me I generally think of a place like Scotland or Paris. I guess I would miss it if I let meself, but I don't. I just keep occupied.

HP: So as far as the immigration thing is concerned if they declare misdemeanors void, then it would be retroactive for everyone?

John: I think it must be a case where a few politicians sons were caught or something. I mean you know, these laws get changed when the middle classes hit.

HP: It's so out of Kafka or something ... so insidious and absurd.

John: And they talk about Nixon's emotional strain ... hemph, hemph...

HP: He's getting $96,000...

John: And an amnesty. You know, I'll live here for nothing, you don't have to pay me I'll just accept it free.

HP: Is it really emotionally draining?

John: Yeah. I mean for one period I was getting really manic as you might have noticed from a few press clippings. Ha-ha.

HP: Well I personally would have *loved* to see you with a Kotex on your head...

John: Well - that one was true, but nobody even noticed that, it was just a retrospect when the other thing happened - at the Troubador with the Smothers - that people really picked up on it. And then, all that happened really was that they dragged us out. But the Kotex, I mean it could have been a Beatle badge, it was just something I stuck on me forehead and no one really noticed. Like some people stick pennies on and say look at that. I stuck it on in a restaurant and it stayed ... I found it in the toilet just stuck to this wall, clean as a whistle and it just stayed on. It was rather splendid.

HP: Very artistic, I would imagine...

John: Well - Rona Barrett didn't want to mention it, she said, 'an unmentionable'. I mean it may be an unmentionable to her but they advertise them on TV so what the hell.

HP: So you were under strain...

John: I would say emotional stress and manic depression, I would call it, yes. And also it cost a fortune. It was the most expensive holiday I ever had.

HP: How do you feel about the whole martyr syndrome, with the petitions and all...

John: I think it's daft. But the petitions help, because you know usually when they turn something down it means because there is bad press, or a lull in the press ... something negative sets it off. So you've got to get out there and do some good press. If they think that Joe Public isn't with you then they'll really go for you. I mean they are all stars, you know, they want to be in the paper and look good, so if they look bad it won't do them much good. But being made an example of - well, it's just like school. I had the same crap at school. The same type of up-tight, whatever they are ... you know rednecks, but they aren't even rednecks because they would just fight it out. It's like the headmaster in school saying 'your trousers are too tight, Lennon' ... Oh really, it's that one again.

HP: But lots of people's trousers are tight...

John: I know, they were at school too. But they didn't like my face either. Really - 'he's looking at us' ... They used to call it "The Look". It just meant I was short sighted, I'd be glaring at the teacher, you know. It is exactly the same only the school is bigger now.

HP: What's the situation about you performing? I mean you aren't really supposed to be here now, so can you really do anything?

John: I think I could do something, yes. There was a period where they wouldn't let me do anything, but I think they would let me work. But I don't feel like it.

HP: Don't you miss performing?

John: Not much. Now and then I do, but when I think of 38 cities and sweating around and I know that the average number of good shows is like 2 out of 10. I mean it's got to be like that. I know it's different now, but it isn't that different. How you feel when you're up there. The gigs are so big also, I might want to do a club but then they'd say that Lennon couldn't make it in one of the big halls. I'm sort of in a bind. But when I feel like it, I'll just go out. But I couldn't do what George is doing- 38 cities... I'm sure he'll be all right, but the highs aren't worth the lows. I know it sells records and everything, but I really prefer the studio. I have some feelings that I'd like to get up and do it - but not enough to go out there.

HP: When was the last time you were onstage?

John: The One-To-One concert in 1970. And I think that me and Elton staggered around with Dr. John, but I wouldn't call that a performance. I played organ and he played harmonica. Neither of us could play anything. But we stood up there.

HP: How did you feel being in the Garden? That was an unusual concert with Yoko and the Elephants.

John: Well that was all right, but the only difference was, it was really like deja vu, you know. I woke up and for the first number I just wasn't there. I didn't know what was happening. Just madness - but high as a kite ... just naturally as well, with a few drinks ... but just the energy in the thing. And the weird thing was turning left and right and seeing different faces, because you fall into a pattern even after all that time. You find yourself standing at the mike...

HP: You mean you expected to see George and Paul and Ringo...

John: Right, because I'd just be in it and it didn't matter what I was singing; "Woman Is The Nigger" or whatever it was, even if it wasn't a Beatle song. But I would just look and see Yoko or one of the Elephants standing there or Keltner on the drums, just little flashes ... 'oh, this isn't one of them ... this is different and I've got to sing all of the damn numbers'. If TV were better I wouldn't mind doing that at all, actually. One thing I used to enjoy doing was the BBC radio live or semi-live, you know. We used to go in and record and you could get the echo and a decent sound out of it.

I get approached to do alot of things but I just sort of put them in a box. Because it's hard picking out the smelly ones from the others, you know. Especially with charity. Charity is a nice idea but usually those things are run by people who don't know anything about concerts. One thing we did - an early Beatles one, we did it in some theater and the mikes weren't on and the dressing room was a crap house. And all that kind of stuff really brings you down.

HP: Tell me about why you prefer the studio.

John: Well, you can control it. I always did though, it's just so different. It's like two different medias really. I can't really talk about concerts because I haven't done any lately - that one - to one thing had me wanting to go out and do more with the Elephants, but that's when all this immigration stuff started coming down. I just couldn't manage it. I had to be in court all the time and had to keep being straight and answering questions and I couldn't be a rocker and answer questions in a suit at the same time. My mind couldn't deal with it, and that all fell through.

The Elephants were sort of just left hanging, and I had to finally tell them to go on with their own lives. That's the last time I felt like going out on the road. Anyway, in the studio I like to play and

sing at the same time and usually my track gets a bit varied because I stop playing or I mess around, or I've stopped to sing. I find it hard singing without playing so I like to do it live-cause I've noticed over the years that the group plays better, whoever you are, if you are really singing.

They pick up, but if you just do a vocal track to guide them, where you don't put any energy into it, then they don't put any energy into the track. So rather than waste it, I try to get it live with them and then I sort of patch it up where I've gone wrong or flat or the best I can or drop a word in here and there.

HP: How involved are you with studio techniques?

John: Well, I do everything. Like on this last lp, "Walls and Bridges" - I wrote all the songs, 'as usual - he hogged the whole album of anybody, you know. The Beatles white album is the only one we did, but there are too many double albums, I really can't stand them. Too much mixing and listening and putting them in order and then who is going to sit down and listen to forty bloody tunes. I can't. I can hardly listen to 11 or 9 or 10...

HP: Do you feel that way about your album now?

John: Yeah, I guess because I can't stand it, I've listened to it so much I've had enough of it. It took under eight weeks to do - I get bored, I've got to get in and out. I did it all at the Record Plant - I do everything there.

HP: Do you feel that your music has undergone a change in the last few years? I mean without getting overly philosophical about it there was a period when your music was rather intense, it wasn't exaclty "Long Tall Sally".

John: Well - there's a bit of both in it. I mean I can't help getting intense you know, but that's me. It's not at all heavy - like mind-heavy. It's different from "Mind Games", because that was a transition from — well, I don't know but something was going on there, like shedding some kind of skin and I think that the skin is off on this one. But it's hard to see, you know. I'd have to play "Mind Games" now to see actually what I was doing then. I don't really know what I'm saying in my lyrics until I've said it.

HP: Do you listen to any of your other albums?

John: No, I don't. I listen to the radio, I still like singles. I always did. I mean just one track of an artist - I'm not a big album fan. I just like occasional tracks of different people. At the moment I don't know what I'm listening to.

HP: How do you feel about producing other artists?

John: It's all right. It's alot of energy to put into someone else.

HP: Is it hard to keep yourself out of their records?

John: Yeah - but if anybody wants to get involved with me they are going to get alot of me. Like if I get involved with Spector, I get alot of Spector. And if I was with Richard Perry ... I mean if the artist has got something to say they'll make sure they say it. Like Harry — there's me but Harry is all over it, there's no making Harry into somebody else. Yeah, I like producing other people - it just depends on who they are. If they are self-contained, I like them better; if they have their own material. I mean I get lots of those kinds of offers - can you give me twenty songs while you're here, you know? The songs, the arrangements, the production, everything. Cause it's fun - I like the studio. I like recording and I like being in there. I get withdrawal if I'm away for too long.

HP: Are you very disciplined in there?

John: Yes, and it was always like that with the Beatles as well. Whosever track it was always had the responsibility towards that track more. I mean they had the say, to keep people interested in your song. It's hard to put energy into other people's stuff and so, it's like that only more so. I've been at it for a long time and work them. They all pretend to like hanging out, but when you work them and they play well, they are happy - you know. So I sit on them hard and I sit on meself too, and I get very quick and I'm very up and I just want it now, now, now. And I don't do it fast and sloppy, I just do it fast to keep them at it and myself too.

"Whatever Gets You Through the Night"?

John: Well he just came in and zap sang and played piano on it. He's great - one of the best pianists I've ever seen and I returned the favor and sang "Lucy" with him. He is releasing "Lucy In The Sky With Diamonds", probably soon. It's great and I love his stuff - so I went and sang "Lucy" with him only I kept looking and it was Elton instead of Paul and George and I kept thinking who is going to sing George's part. So that was good fun.

HP: Do you have alot of stuff that you've never released? What about the oldies lp that you did with Spector?

John: Well, it's a bit of a shame that it got knocked about the way it did, because in 1973 it was a good idea to have an oldies album. But now, everybody in the world's done them.

HP: What songs are on it?

John: Well - I don't want to say, because some of them have already been out by other people. Not on lps, but on particular cuts. I remember on Harry's lp we were doing "Save The Last Dance" and the night we were cutting it somebody came in and said the Osmond Brothers or someone had just released it. It's nothing like that and it's alright you know, but then again we were cutting "Rock Around The Clock" as like a joke and Harry comes rushin' in saying 'it's on the charts by Bill Haley'. So even if it was subconscious, things are turning up that we had already done, so I don't know if there's an lp there. There are about 9 or 10 tracks, and I really have to listen to them. Some of them will definitely come out as singles...

HP: Do an EP...

John: Well, I love Ep's. But they never have them over here. I like them better than lps.

HP: How often do you write?

John: Well, there are long periods of time when I don't at all. You know - there are periods in between. It's like just having shat and you don't feel like crapping again until you've eaten again. So sometimes I don't eat for a bit and then I crap ... but this time with writing I seem to have diarrhea..!

HP: Do you have enough stuff for another album already?

John: If I did the song I gave to Harry and a couple of things I gave to Ringo and then I gave something to Johnny Winter and Keith Moon ... well, there would be enough material, yes. Plus the stuff I already have in my head. There's enough for an album, but I need more energy. I'll probably start it in January.

HP: Do you worry about not going out on the road to help promote your lps?

John: Well, I think it helps to go out. But I haven't had lousy sales, they are still all right - touch wood. I would hate to go out on the road just to sell records, I'd like to go out because I'd like to go on the road. I don't know why I've talked myself into it, but I almost live in the studio - I really like it in there. I like the noise and I like to be able to change things and control it.

HP: Does it feel out of context with everything else?

John: No, why? Cause' I've been in the studio for the last ten years. And when the Beatles made albums, like "Sgt. Pepper" was for nine months on and off, and that got boring - so when we broke up I started trying to do them quicker. Even made an effort to go quick. This one was quick by accident, because we were cooking and it worked well. I don't like to spend too much time on one project, but I like to be in there. So that's why I'll take just two weeks off and go in and sing some of the Spector stuff again where I was too out of it to sing. Those were pretty mad sessions. My sessions are very straight but those sessions were weird to say the least. Phil and I were at the height of eccentricity at that period.

HP: Did the eccentricity mesh?

John: Yeah, we worked together before, you know but "That Old Rock and Roll Man" was the first where I said, 'you do it, and I'll just be the singer'. And it was definitely different, than the "Imagine" sessions and the other sessions.

HP: With the exception of the oldies songs, are there any others that other people write that you'd like to record?

John: Yeah - well, if I like a record then I might think, wow, it would be dynamite to sing that, but I can write one just like it. But it never turns out just like it, and I end up just writing a song. I keep meaning to do other people's stuff - but I always end up writing it instead. That's why I wanted to do the oldies thing, you know. I had just finished "Mind Games" and I was ripe and tired of singing my own lyrics and Deep Meaning. Also - about doing other people's songs - well, the things that I know are ones like the old rock and roll songs, like Buddy Holly songs. But if I were going to do an Elton thing or even a Dylan thing then I'd have to learn it. I don't know them like I do the others. I mean I'm a fan of those two people if I'm a fan of anybody - but it just isn't that

intense worship that you have when you're 16, where you learn everything about the record inside and out and you sit with it and you sit with it. I can't do that anymore. Actually - I *was* thinking of covering a Beatles record ... ones that I like...

HP: Like which ones?

John: Well, there may be one of Paul's that I'd like to sing that I never sang...

HP: Which one?

John: Well, I'm not going to say because somebody will do it! But I have thought of every combination, but I always go in and write it.

HP: How do you feel about that first period when you came to New York when you got - um, shall we say, a bit political.

John: Well, when I first got here I fell in with certain factions, it's cool by me, whatever happens - happens. I don't really feel that any of us exploited each other - they got what they wanted, and I got what I wanted. I don't believe that people exploit each other, really.

HP: Your life is different now...

John: Well, I just got back onto music, is what it is. I mean I've always been interested in politics, but I have to do it the poetic way. It just doesn't work the other way - I took it too literally. Because I feel that all of us singers are like minstrels and we sing what is going on in the world. One way or another, whether it's love or whatever. So I was always aware that I was a modern minstrel and rock and roll was like the folk music.

But then I think I got too literal about it, sort of thinking 'well, if that's what I'm doing, then I'll say it about these specific issues'. And then when that happened, I think it limited my self-expression. I became more of a journalist than an artist and so that was something that I went through, which is cool, and then I realized that I was limiting my music and whatever else I wanted to talk about by getting stuck in whatever bag it was, politically.

So then I just went back to being me again. It would be like going through the Maharishi or whatever, and then politics - as long as I'm going through something then I've got something to say. If it all gets too cozy, then there's nothing to say and all it is is the happy life of the dog and the cat. And I can't bear that. I mean if there is nothing to say. I have to bang my head on the wall and then write about how good it is to stop. Because if there is nothing happening, then you die as an artist. I can't deal with settling down business, I'll never settle down.

HP: Whatever that means...

John: Right, whatever that means. I'll always have to keep moving. Even if you are falling over, as long as something is happening. Otherwise you just die. I've died a few times artistically.

HP: Well - while you are going through it, do you think of it as a stage that you want to get out of?

John: Yeah - I'm always observing it like that. Like you - I'm always there at the party or the press opening; and you go to it and you enjoy it and maybe get a little high and chitchat but all the time there is this thing about observing it and writing it down. And that goes for Maharishi or whatever. I mean all the time I was writing it down.

HP: Do you ever get immersed in it totally?

John: Well - one half of me does because I always take everything seriously even if it is just writing a letter to somebody. I mean I put everything into it. And when I was with the Maharishi, I was writing "I Wanna Die" and "Yer Blues" on the Beatles white lp, you know - and alot of the songs had nothing to do with where I was. The observer writing something else.

HP: What did you think about that Beatles convention in New York?

John: I thought it was great. I mean it sort of smacks of Rudolph Valentino, but they must be people who buy the re-packages and things like that. Because some of them were 14 and 16 - they must have been the younger brothers and sisters of the original Beatles fans. But it's good for business, isn't it? It goes through the family. And if we ever did anything together, there they are waiting. It's nice to know, it's like keeping the fires burning.

HP: Did you actually ever worry about that? That if there was another Beatles concert people wouldn't go?

John: No, no. But fan things like that remind you. Suddenly there's a convention and 3,000 people a day show up ...

HP: I think it was more like 6,000 ...

John: Well, it's a lot of people to look at pictures. I met with the guy last year and he seemed all right, and it seemed to be organized well.

HP: There was a lot of stuff there, trays, lunchboxes ...

John: Really? I don't have a lunchbox ... I would love a lunchbox ... I collect the stuff. I have a few things like t-shirts, but they're kind of baggy and you can't really wear them. Elton got me four Beatles dolls.

HP: I saw the doll, they had one of you there - and it said on the box: "The Kookiest one of them all - John".

John: Thanks.

HP: That's what it said. It was twenty-five dollars and still in its original box. It looked like you, and then they had a band that performed called Liverpool who sounded just like the Beatles but resembled the Grateful Dead more. Except they had Sgt. Pepper outfits on. Someone said they should have had a booth giving Beatles haircuts. They would have made a fortune...

John: They had me guitar ...

HP: Was it really yours?

John: Yes, I even carved me name on it in 1971. It was one of those where sometimes I would go on a holiday and wouldn't want to carry one so then I would buy one when I got there. And that was one of those guitars that they auctioned off.

HP: How many do you have?

John: 20, 30 ... I've still got this guitar that's in the pictures taken in Hamburg.

HP: Do you have one that you use more than others?

John: I'm just sort of sliding off a Les Paul into a Fender and this thing - a Gibson L6S, which is some kind of new thing that came out. But for the last few years I have been using a Les Paul. And then I bought a Fender off of Jesse Davis. Someone then sold me the Gibson second hand. So I'm sort of halfway between the two.

HP: To get back to what you said about the Beatles — when you said if you ever did anything again ... well, is that a possibility? And do people always ask you that, and does it bother you?

John: No, it doesn't bother me - I can see the headline, but I know we'd get an audience, you know. We were all a bit sensitive at the beginning when it first happened. Because I guess we were all scared of being on our own. And if you look back on it, probably it was shaky for us being on our own after being together for such a long time. It's like a divorce, I keep saying that - and we lived together for a long time.

So suddenly there you are on your own, and even though we didn't know, we were a bit nervous about it. And nervousness makes you act differently than you would. And I think now, that we're not nervous, and we are all as confident as artists can be about managing on our own - when we see each other there isn't any tension and we get on all right. So you never know, but I'm sure if we ever did anything it would be in 1976 - when the contract runs out. (Grins wickedly) I mean that would make sense. It's like Ringo said, if you answer yes - it's a positive, and if you answer no - then it's a negative. There's no talk about it. But when we're together we're happy.

HP: If you were to envision yourself in a performance situation, would it be easier with them?

John: It would probably be harder at this point. As long as there's a backbeat, I always say. It would be hard to do a Beatles concert because even in the old days, when it was being discussed, we realized that nobody would be satisfied. It would never be good enough. I mean everybody has this dream of how wonderful we were and it was. Imagine if we went on they would say - 'not as good as they were'.

HP: Well, it would be more diffferent.

John: You bet your life.

HP: Would it be more difficult now because everyone has been on their own and made their music and the egos are different...

John: They're the same. Listen to the music, they're the same people. It's the same stuff, it's just that' it was too much Paul, too much John, too much George and too much Ringo. I mean you just get an album of each one so you don't get much variety.

HP: I wonder what it would sound like the four of you together...

John: It would sound exactly the same only better you know, because we are all better at it than we were then.

HP: I mean you know, would you sing "I Wanna Hold Your Hand"?

John: Yes, we do a good version of that. (Laughs.)□

THE BACHMAN BROTHERS AND MR. TURNER

Randy Bachman is a veteran rock and roller. He started out as a member of The Guess Who in the long-gone days when their only claim to fame was a cover version of a tune called "Shakin' All Over". With The Guess Who he achieved substantial stardom, a string of gold records, and a reputation for being a fine guitarist. He also co-wrote many of that band's million sellers, including "These Eyes", "Laughing", "Undun", "No Time", and "American Woman".

Then, in 1970, Randy quit The Guess Who to go off in search of his own musical destiny. First he recorded a solo album, then formed a group called Brave Belt. Finally, in 1972, he got together his present aggregation, The Bachman - Turner Overdrive, which is composed of his brothers, Tim on rhythm guitar, Robbie on drums, and C.F. Turner on bass and lead vocals.

Randy is direct, often outspoken, about his music, the music business in general, and the success of BTO. He's also proud of his brothers and how they've joined him in the group. Asked what his parents think about his leading their children into the music business, Randy laughs and says, "I guess they were pleased. I remember the day I quit school. Came home and said, "I'm going on the road' with The Guess Who. We'd just had 'Shakin' All Over' which was a big thing for us.

"My mother and father thought I'd quit school to become a skid row bum 'cause at that time you couldn't really make money in music — I'm speaking of 14, 15 years ago. But since I went out and was successful and made all kinds of money and achieved all kinds of milestones, if you want to call it that, they didn't really hesitate when my brothers tried to get into it because they saw from myself and the rest of the guys in the Guess Who, and just my other friends in the industry, that it was a good business to be in if you could keep your wits about you and keep your direction and not get led astray by the every day diversions that confront a rock and roll band. And if you treat it like a business."

Speaking of business, Randy has become as much a business man as he is a strong lead guitarist and band leader. "It's a twenty-four hour a day business for us," he says. "Sometimes it's thirty days a month, just going out and working. And there's no point in being a professional on stage and being unprofessional when you're offstage. Our manager constantly tells us that, you know, your world is your stage.

"You gotta dress good in the airports, you've got to dress good in the street because some people somewhere know who you are, and he always says, "Did Elvis wear blue - jeans?' So we try to maintain a standard and it's fun in a way because you end up playing the role of a rock star and you're free to dress different than the average kid, although they dress pretty good now too.

"It's hard to stay ahead of the population now in trying to get new things to wear on stage. Before they couldn't afford it, now everybody can afford everything, almost, unless you're into a lot of rhinestones like Sly, who wears a $10,000 to $15,000 outfit."

But Randy also has another side to his rock and roll life, a side that has nothing to do with dressing up or even being a rock star. He does have an escape where he can be found in his faded bluejeans. It all happens when the group goes back home, which is now Vancouver, Canada. "When we get home, we're kind of nothing back home, that's in one of our songs, 'Welcome Home', on the second album, and we get home and we're just kind of average," Randy says.

The discussion rambles on a bit and then we begin to talk about music and putting BTO together. How did Randy go about choosing a lead singer for the band. After all, he's getting equal billing.

"I had a hard time choosing, But I've known Fred, C.F., for fifteen years," Randy explains. "He was from Winnipeg, I was from Winnipeg. He could have been in the Guess Who instead of me because in those early formative days we alwas used to play together. Neil Young, myself, Fred Turner, Chad Allen, Burton Cummings — everybody from Winnipeg just played in different bands every week, just switched over. Whoever had the booking, we'd join the band to make the five dollars.

"And I've known him for a long time and I've seen him off and on for the last ten or twelve years while I was travelling with the Guess Who and when it came time to choose a vocalist, I didn't want to choose one that was similar to Burton Cummings, didn't want to be a second rate Guess Who, and since I left and started over, I knew it would take a while to catch The Guess Who, and what they had achieved and to get it to their momentum, and there was no way I couldn't have been classed as a second rate Guess Who if I had the same type of vocalist.

"So I went out to get a harder rock vocalist and therefore play harder rock songs and get away from the lighter, middle of the road sound of The Guess Who. And I went to see C.F. one night and the group he was playing with and he sang a couple of Creedence songs and a Led Zeppellin song — he was just playing in a bar. When I saw him pumping out the vocals, I knew that was the kind of thing I wanted — kind of a Leslie West vocal — a matching sound that came out of the guitar amp which is a loud, brute force sound, and he has that with his natural voice.

"So that's what I went after, but he sings so many hard rock songs one after another it's hard for him to catch his breath and stuff, so I started to sing the odd vocal, which is kind of fun. Everybody wants to do it and I do maybe two or three a night, and it's fun to do them on an album — I can't really sing that good, but I'm not as bad as some of them. It's just kind of a pace for Fred and to give our albums a kind of ... give the album up and down instead of just having a constant, same vocal sound."

The conversation drifts to the Canadian music scene, and to the fact that BTO is much more appreciated in the U.S. (with two albums on the charts at the same time) than they are in their native country. Randy seems resigned to this situation, although, as a Canadian, he is unable to appreciate their rock stars. "I think the more groups that come to the States to make it, the more foolish they make some of those people in Canada feel," Randy says. "The groups had to leave home, then they come back stars.

"We weren't able to play in Canada for the last two or three years, with the exception of Vancouver, where when we moved there, we played clubs, but we were a new

thing in town and after we played each club once, we couldn't go back. Luckily we got our record deal, came on tour when BTO started last June, and we've been touring in the States ever since, and rarely have ever played in Canada — except during the last two weeks which is a couple of years later.

We went back and played around Toronto, London, Windsor, and Detroit, and had a great reception from the kids, but the reason we had it was they'd heard all the press interviews and they hear a lot of American radio stations around there. They're hearing the American thing — 'here's the thing to watch in '74', 'here's BTO', the 'the new this', 'the new that.

"People are saying this on the air, and in interviews about us, and kids are starting to wonder: 'Is it happening again, and we're not in on it?' So we went there to do our concerts, we had a great reception, but when we were there a year ago we couldn't draw fifteen people to our concerts."

One of the most important parts of BTO and one of the keys to their success, is the amount of hard work Randy and the rest of the band is willing to put in to get them in front of their audiences. "It's very nice to say, 'Let's sit at home and let the record label do all the work, let them buy the ads, let them hype interviews, let them just send out bios instead of us doing personal interviews, and let them push the thing up the charts, then we'll go out and make $10,000 a night on tour.' But that very rarely happens and when it happens it almost kills the group. Like Elton John almost got over-hyped.

It almost killed him, luckily he's very good and that's what pulled him through. The only way is not to fool the people because you can't fool them all the time and if you go out and play and they buy your product cause they've seen you play, then nothing can ever change — if you're smart. And I think I know enough about this business to stay ahead and just give the people what they want. We're not ever gonna get into an acid - rock thing like Yes, or anything too progressive, for a complete album.

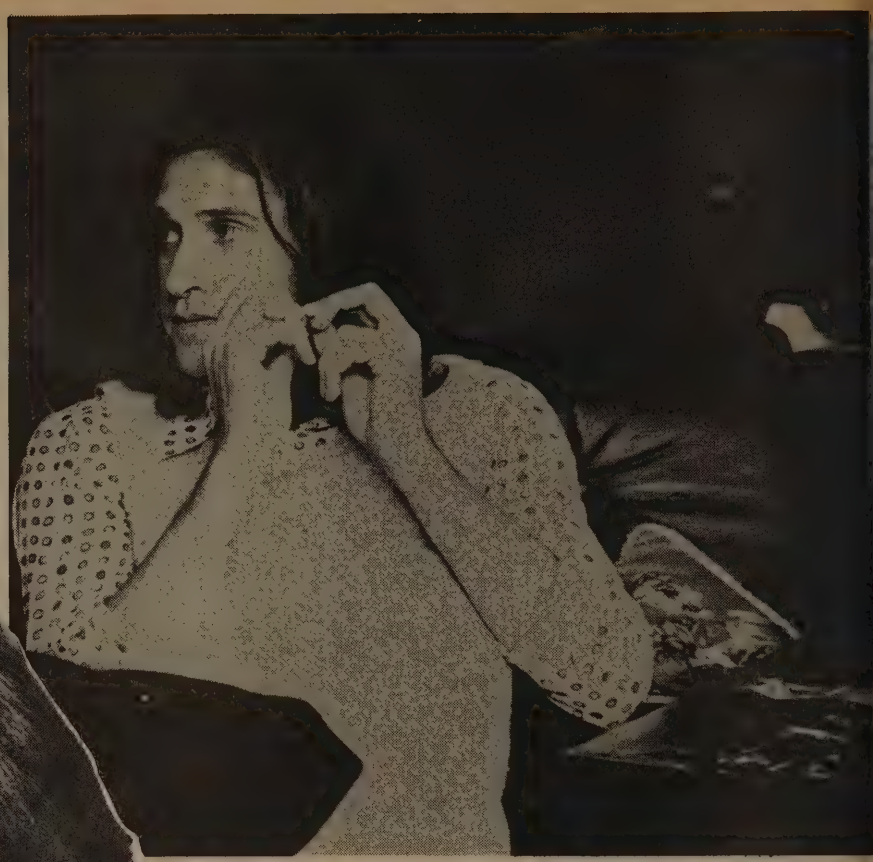
We'll do it for the odd album cut for fun, but we'll never really, I don't want to make that big of a jump. A lot of groups when you get their new album it seems like you missed an album, like there should be one in between, a transition album. So many people have said to us, 'Your albums are our favorites at parties, we take your album and play them white all weekend'. This happens everywhere we go, they say, 'We went to a party, everybody brought their albums and all that got played was BTO and BTO II and American Graffiti'.

"And they say give us more, we just want a good party album. And now when we play live the people are there for that, that feel, that fun, and they're standing on their seats and we walk out onstage and it's just one hour of a high and an up — everybody's on their feet and we're up and we really depend on a crowd to bounce off of, if we have a dead crowd, we're dead. The whole thing goes together. And when we signed with Mercury, they said, we'll back you 100% if you guys work — if you back us 100%, we'll back you. We said, 'Well, what do you mean by that?' They said, 'Go out and work'.

I said, 'Fine, we'll do that.' So, from June to December, 160 days or so, we worked almost 140 of them. It was hard work but the first album is still on the charts." Randy Bachman really has got BTO into overdrive and he's not planning to do anything more than keep up shifting up his gears until everyone who's into rockin' has got a BTO album to play at their parties and everyone who likes an upbeat concert has had a chance to see BTO live. □

Does RAY DAVIES Want To Be The Walt Disney Of Rock And Roll?

By Lisa Robinson



Pennie Smith

We spoke just outside of London — in Hornsea — at the Kinks' studio/offices. The purple door opens and you walk inside to a cozy little English house .... the fireplace and the hot pot of tea tell you that you couldn't really be in any other country. And when Ray Davies walks in, smiling, wearing a tattersall shirt, pullover jumper and velvet jacket — well, you know you really are in England. He, perhaps more than any other British rockstar, symbolizes the country's sensibilities, its traditions, its sense of humour and charm. Ray's said that he's been accused of wanting to be Walt Disney; well, maybe he is..... but there's a bit of Fellini and Michelangelo in there as well. Before I get too melodramatic about the man, we'll switch to the actual conversation.

HP: Tell me what you've been doing since we last spoke ..

Ray: You mean when we got together with Lou Reed?

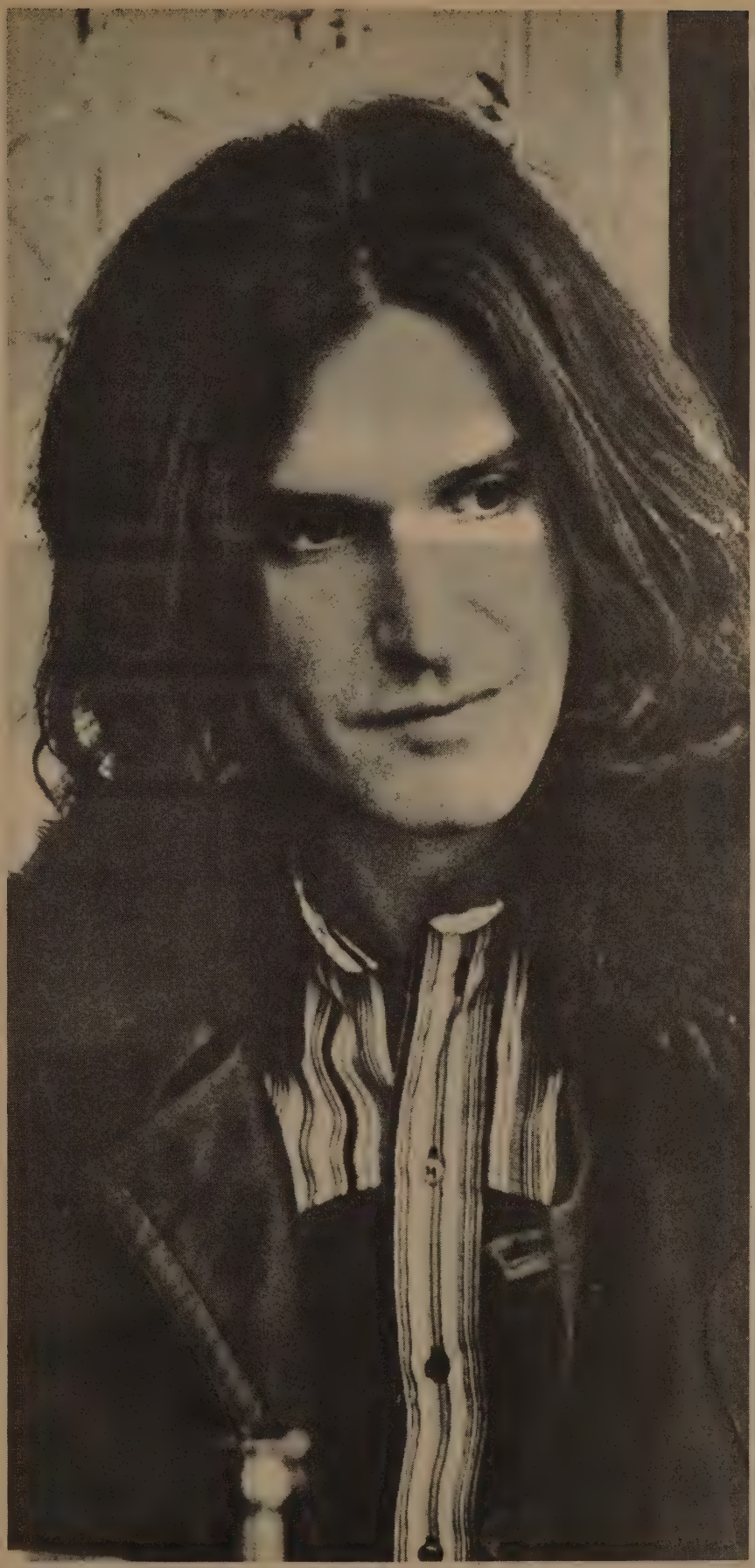
HP: God no ... You know, you never saw that videotape. You looked fabulous in it ... just sitting there tearing paper and lighting matches and smiling. No, actually — since the last time you were in New York at the Felt Forum .. I think it was Passover.

Ray: Well, it's been all work since then. Starting Konk studios and the record label and I produced Claire Hammill and then did a tv show called "Starmaker" .. and then of course putting "Preservation" together.

HP: What are your plans for that?

Ray: Well, I'm going to do it in America, and I'm so excited about it I cannot tell you.

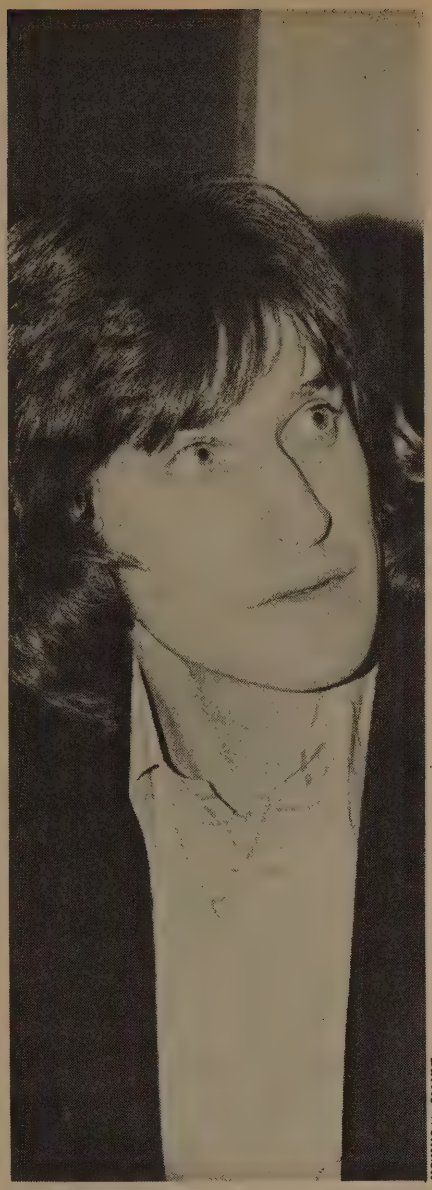
HP: Didn't you do it in the West End?
Ray: I've done lots of things in the West End..
HP: I mean didn't you do that show there?
Ray: Well, we did a thing in Drury Lane, but that wasn't anything as big as this. I did "Starmaker" for TV — they'd been after me for a year to do it, and then it took me a week. It basically was about a man like myself who writes songs about ordinary people and turns them into stars. Everybody has star qualities, it's an extension of "Everybody's In Show Biz" and I go into this house and am taken over by this man and in the end I become him, because I am totally absorbed and involved with his life. That was the intention, it was hard to do in a half hour on television, especially with music.
HP: Did you like being in front of the cameras?
Ray: Yeah — it was great, but I think I'd like to do it again for America and do it properly. A few more minutes would make all the difference. Like for "Preservation" — I did an outline that was about ten to twelve pages, and then we're only ending up using 5 pages because I think my songs have got a good story in them anyway.
HP: When you performed the songs in "Starmaker" was it in context with the story?
Ray: It was supposed to flow with the script and be part of it. We tried to carry on the action — like I arrived home after a day's work at the office and we sat down for Shepard's Pie and we just went into a dance routine and did a thing. It's a shame because people, if they had been prepared to laugh at it, it was hilarious.
HP: Well, what was the reaction to it.
Ray: Well we played it for Norman Cohen ..
HP: Norman Cohen?
Ray: Oh, I mean Leonard Cohen ...
HP: Oh — that's fabulous, I'm going to call him Norman Cohen forever ..
Ray: Yes, well apparently he doesn't laugh.
HP: Ever.
Ray: And he was hysterical laughing at the thing. I was playing a big man, I had a suit and tie on and oh yes — this jockstrap.
HP: Wait a minute ... what jockstrap?
Ray: They made me wear a jockstrap, the wardrobe ladies, because while I'm singing a song, I change from being a star in a glitter suit, into being an ordinary man. So I had to wear pajamas and we had a runthrough and the wardrobe lady came up with an assortment of jockstraps. There was a black one ... I didn't like that much, I think it was Len Faircliffe's ...
HP: Who's that?
Ray: Well we have this soap opera on TV here called "Coronation Street" which goes out twice a week and there's a character on it called Len Faircliffe and he's been in it for fifty years. Anyway, they made me wear a jockstrap under these hideous pajamas ..
HP: Why? Could you see through them, or what?



Ray: Well there was a shot of my legs, there were two girls changing me and I had to lie back and sing "The Things I've Done For Music, The Things I've Done For Art" .....
HP: I'll say ...
Ray: And there was this shot of my legs and they just wanted to be sure that I didn't flash anything. Not that there's anything to see.

HP: Which one did you choose?
Ray: I wore an ordinary athletic one. June Ritchie who was in it with me, she played Norman's wife — she wanted me to wear a sequin studded one.
HP: I'm glad you didn't.
Ray: I'm glad I didn't because it wasn't right. I think that it's nice, that a man who would wear a silver suit on would take off his suit and have on a terrible pair of underpants.
HP: But you want to do this again and extend it for America?
Ray: Oh yes, I always want to extend it .. (Laughter)
HP: What was the critical reaction?
Ray: I was amazed. I thought that it was just a little job that I did and it got quite alot of coverage. Better than what I thought. 3/4 of a page in The Guardian which is quite a good paper. Big spread in the TV paper here — it really created quite a bit of excitement. I think that more people liked it than didn't. At least they liked my suit.
HP: Which suit was this?
Ray: I had this trick suit, that I zipped into. I had a quick change and so it zipped up the back. A proper suit with a zip up back. I just jumped into it, and presto, like magic. It had a shirt and tie and everything. Some boy on Carnaby Street did it up for me.
HP: Tell me about the plans for "Preservation" .....
Ray: Well — we're taking it on tour, we've got about 15 or 16 people. The Kinks plus four extra players, then four lady singers and two extra male singers. I think there isn't as much story there as I would like, we cut it considerably — although it flows quite well and seems to work alright. We'll do a Kinks set first, with the Kinks playing all the old stuff — you know, and then have an interval. Then we'll do the show. "Preservation" is about an hour and a quarter.
HP: Will you have sets?
Ray: Not a real set, we're having back projections and props. No set as such. The thing was never written to have a set, all I wanted in the original was a tree and a bench.
HP: Are you having that?
Ray: No ...
HP: Why not?
Ray: Trees don't grow in Brooklyn ....
HP: Ray that's terrible. Besides you can rent anything in New York and you know it. I heard you were having dancers and jugglers ...
Ray: We were thinking of having some dancers but we ruled that out. We are having movement of some kind, but we're getting a choreographer to put the singers into some kind of routine. I'm really quite thrilled about it, I can't sleep at night. We'll do a few out of town things first and then do the Felt Forum in New York ..
HP: Tryout gigs? Like the way the theater goes to New Haven and Philadelphia?
Ray: Not really, just more to get us into shape. But it should be pretty well rehearsed by the time we get to the States at all.
HP: Is Delsener doing it?
Ray: Doesn't he always?
HP: He's fabulous ...
Ray: I like Ronnie, he's a nice bloke. After the last Felt Forum concert we went out to dinner together and there was nowhere opened so we went to this hamburger joint.
HP: Are you sure it was because there was nowhere opened?
Ray: Well, that's what he said. So this time — I don't know if you're printing this or not, but tell Ron Delsener that I'll take him out somewhere nice.
HP: What are your future recording plans?
Ray: Well, things are going really well ... in fact the next thing we are doing is just an album with the five of us. Only use horns when necessary. Because for the last year or so, I've been writing with the horns in mind like writing a song and then thinking — oh yeah, if I put a chord in here it will be nice for the horns ... so this time I'm not going to consider them so much. I'll probably use them, but only with the five pieces in mind, for a rhythm band and let the music come.
HP: How do you think the songs will differ?
Ray: Well there are a couple of songs on "Starmaker" that I've added and will be out I think in February, and they're basically The Kinks, and I think they're quite commercial. But tasteful — and nice guitar parts, sweet piano parts, a good group sound, which is what I want.
HP: Is the album finished?
Ray: Yes, we did it about two months ago.
HP: How is Konk Records working out?
Ray: Konk is developing quite nicely. We've done Claire's album, and we've done another album by a guy named Randy Desmond and I think that's good. We've pushed back our singles until after Christmas and are negotiating for distribution in the U.K.
HP: How involved are you with the business aspect of this?
Ray: A little bit more involved with the business, I'd rather not be. I have to be I suppose, it's my company.
HP: Do you go and look at groups?
Ray: Well, I'm passing the buck a bit more now, which is good. I'm just trusting people a bit more. Because after all the management problems that I had, I couldn't trust anybody. It's the same with all artists — they just get put off by those kinds of things. And it was a long time — it was like a marriage. And that first tour when we all got together — you know, when you had that party for us — that was the best tour we ever did and we did it ourselves. The American tours just keep getting better. I'm really confident about "preservation", but we won't make any money from it.
HP: Are you going to lose money because you're taking so many people along?
Ray: The only people who are going to make money are the people making wages. The roadies are going to get more money than I will. But I want to do it. It's what I've said all along. It's good to have a big success and try and get things like this going and know that you aren't going to make money, but you wouldn't be able to do it otherwise. And I've got to do it, I'm determined to do it.
HP: How's Dave?
Ray: Dave's doing a solo album. He's done four tracks already, which I've asked him to do again. They were demos. I'm not going to produce it though, I want to get him a really good producer. I think Dave should do something himself and not have me around.
HP: Have you seen any other bands that you've liked, or wanted to sign?
Ray: Well — since Konk has been going, in the last four or five months, I've been to see a few bands. But the best thing — unless something really good comes along, is to think of things and then go form them myself. Say I'll feel that I want to record a certain kind of album, I'll get it together and go out and form the band perhaps. We are only going to have 3 or 4 acts, it's not going to be a big thing. It will build gradually.
HP: Do you see it as a vehicle for your own records?
Ray: I don't know ... it would be a bad thing. So for the time being I'll just concentrate on producing. I don't want a conflict in the company — not just yet. I want to break a few acts first.
HP: How is this studio compared to others that you've used, like Morgan?
Ray: This is brighter than Morgan, it's very dead there. This is a good sound. You get more highs because there is a reflecting ceiling and it's a good size. It's very bright, very good for live recording. But we are improving it all the time. We're building another one in the back which will have a dead and fuzzy sound. But the standard — well, as I said, I think the Kinks records have improved technically since we've been here. We have more time. We aren't the sort of band that wastes time when we come in and we don't come in when we wake up. We come in at 10:30 and we have a break at 1 and then we start again at 2.
HP: During the night or during the day?
Ray: Day. I've given up during the night — for recording, anyway. I like mixing at night.
HP: Is "Starmaker" a single or double album?
Ray: It's a single — from the TV thing, plus a few special things that I did just for the album. It's simple music, lyric-wise, uncomplicated, and I think there are three or four things on it that are really nice by any standards. The playing is real good, because they all know the stuff .. they've done it two or three times and they did the show. The know the works — and it makes a big difference. In general I've found that even if it's just putting strings on a track arrangers like to know the words and how the song goes because on sweetening sessions for instance they just put it out with a back track, but I know that they're more interested in how the song goes. Which is understandable, I think we play better when we know the material. Sometimes they've just come in and known the chords and that's bad. So I'm going to stick to that.
HP: Have you rehearsed alot for "Preser-

vation"?
Ray: Yeah, we've been starting every day at four. I've sort of broken it up — one day with the singers, one with the horn players. I think today is our third rehearsal with everybody.
HP: Have you actually directed it?
Ray: I've directed the music, yes.
HP: Are there plans to film it?
Ray: There's a company, or some man who wants to make a movie of it — but I would like to film it as an event anyway, just to have a record of it. I don't think it matters which city I do it in, but I'd like to do it in New York. We'll see how it goes ..... it's really expensive already.
HP: But it's not as elaborate as it could be, is it?
Ray: No, I think one must be a bit realistic about things, and I've still got to retain something of the Kinks, — so there is compromising without going over the top.
HP: What about preserving the band and at the same time yourself as an actor or personality?
Ray: Well — I would like to act in it more and develop Flash's character a lot more because there is so much there. I was thinking about it last night. Mr. Black is this sort of hero/villain thing and Flash, they are the same people really, they sort of develop from the same place. There is alot to say about them as individuals. I'd like to trace them from childhood and just develop it and make it more of an Epic. But I'm trying to keep it as simple as possible, because on "Starmaker" we found out that the simple things worked. I'll be playing Mr. Black on film and Flash onstage because alot of Mr. Black's part is political broadcasting and it can be done in that sort of way.
HP: What will you wear?
Ray: A sensational outfit — black. (Laughter) We decided that we were going to shoot it like Ivan The Terrible .... with black sequins.
HP: Have you been approached to do other films, acting things, on your own?
Ray: I've been given alot of scripts through the years, very funny really — the parts are always something to do with music. I'd like to play bishop or an accountant or a monk — anything but a songwriter, or a rockstar ..... because I'm not a rockstar, I'm a waiter.
HP: No one has ever had the creativity to think of it? ...
Ray: Well .. I'll tell you, I'd like to play Beethoven, I really like him. The reason I'd like to play it is because I'd like to do alot of research and find out what his character was really like and play it as near to it as possible. I'd like to have a go at playing Jesus as well. I'd like to sort of take those cliche roles and play them the way I would play them.
HP: Would it necessitate your writing the roles as well?
Ray: I hope not. Look ... I've got my first credit card ever, it's got my name on it. (Displays card.)
HP: How could you have ever gone to America minus a credit card?
Ray: Oh — and I was asked to play Aubrey Beardsley once ...


Barrie Wentzell

HP: And?
Ray: I was going on a tour and that was the only time that the writer and the director could do it and then they got jobs elsewhere and then I lost interest. Quite good though, a bit arty crafty, the script — but then he was an artist, wasn't he ..
HP: How come you decided to do "Preservation" in America first?
Ray: Well — timing more than anything else. Originally I had given up on doing "Preservation" onstage at all, and I came into the office one day, and the agent was about to call from America and I said, 'what I should be doing is a film of "Preservation".' And he phoned me up and said, 'well — why don't you do it onstage here?' So I thought, all right, I'll do it. It was as simple as that.
HP: Is the situation still that the American audiences get more hysterical towards your concerts than the English?
Ray: No, not really. I find that when we're playing here it's pretty much the same. We've just been to Scandinavia, Denmark and Sweden and they were excellent concerts. I'd like to take "Preservation" there — I'd like to take it all over Europe. I've got a single called "Preservation" coming out now, written especially for the show. You know, we've had thoughts about how great it would be if we could do it in one theater and have backdrops and scenery — but it's difficult to do on the road because everything is so mobile. But if it works well in the States or at the Royalty Theater in London, then we'll try to put it somewhere a bit more permanent and that way we can develop our ideas on the scenery — but you can't have too much to carry around.
HP: Did you see Bowie's recent thing?
Ray: No.
HP: Well, he's sort of abandoned it now.
Ray: I think you have to stick to these things. I stuck to "Preservation". In fact I had a dream last night about a review Keith Altham did when he came to the studio in 1966 when I was recording "Village Green". The headline was RAY WANTS TO BECOME WALT DISNEY and he wants to write a musical called "Village Green Preservation Society". So I've really stuck at it, I think you have to.
HP: Do you have another idea that you want to develop after you've finished this?
Ray: I have lots of ideas .... I want to really do a straight-forward Kinks album, it's been a long time.
HP: How long?
Ray: Oh — since "Something Else" ... Even "Muswell Hillbillies" was a concept thing. I tried to have a story there, and I'd like to finish that off. I'd really like that to be an hour long TV play. And it's very apt now, it's about a cowboy and he's Irish and he sings in a country and western pub in Camden, and in the end his character takes him over and he has a shootout in the High Street with bobbies and everything ... and he's a cowboy ..
HP: Do you think it's possible for you to write songs that really have no relationship to each other?
Ray: I think so, yeah. I think I should split up what I'm going to do. If I'm going to write a song then I should write a song, and if it's a book, then I should write a book or a film, or whatever.
HP: How much time have you been working, have you been writing alot?
Ray: I work all the time, there is so much to do and there is so much I want to do and I'm so excited about this "Preservation" thing you can't believe how happy I am to be doing it. And how lucky I am to be doing it. There's alot more talented people than me who aren't doing it. But I just have something inside me making me do it and they don't have that; I'm very forceful.
HP: Was there a time when you were depressed and thinking that you wouldn't be able to do it?
Ray: Well, you know — you put a single out and it doesn't sell, it's really a drag every time that happens. Right from the beginning I've hated that because what I've done I always felt was the best thing ever. But the me that thinks of the idea really doesn't care about anything, because I've got my own standards. That's a bit conceited but I've got to be like that or I'll get shot down all the time. □

Pennie Smith

THE ELEGANT MR. FERRY

By Lisa Robinson

In a field where elegance is often contrived, a newfound gimmick to add to the show, Bryan Ferry has emerged as a truly incredible, witty and elegant rock star. For the past two years he's been acting out his fantasies with the help of Roxy Music in England; in the States there was little interest in the band except for the so-called cult audience that was *aware*. Now, with the help of Atlantic Records, both Roxy's and Bryan's own solo albums have been released, a short tour was successfully carried out early this summer, and they'll be back in the fall to try and conquer the States on a grander scale.

Roxy Music is, as we have explained before, made up of six musicians: Bryan Ferry on lead vocals, Phil Manzanera on guitar, Eddie Jobson on electric violin and synthesizer, Andy MacKay on saxophone, Sal Maida on bass (that's for stage, John Gustafson is bassist on the lps), and Paul Thompson on drums. At least that was the lineup at presstime. It is likely that Roxy might have a few changes from time to time - original member Eno left the band last year when it seemed as though Roxy wasn't big enough to maintain both his and Bryan's egos - but the music Roxy makes is something special.

Most of it is created by Bryan Ferry; he is also the most visually compelling of the performers onstage. His eerie vibrato voice as well as his tall, dark and handsome good looks makes him a natural for not only a rock superstar, but a film idol we well. In another age, Bryan would have been holding Lana Turner in his arms ... or at least carrying Vivien Leigh over some threshold in one of those tear-jerky, black and white cinema classics. Acutely aware of his image. Bryan couldn't be happier that he's had a solo success in England with his versions of other people's songs.

If he has to get *there* through the rock idiom, that's just fine with him. While he was in New York last time around - we chatted about fame and his future hopes, plans, dreams and ambitions. "Cinema has always been the most magical thing to me," he said thoughtfully. "It's because it is the most encompassing medium there is. You have music and people falling down stairs and it's also a much more realistic way of getting to people than touring is.

Although being on a stage is a magical thing too, of course ... But I know that I did the Cilla Black TV Show in England recently, and right after that the lp went back on the charts. Which must have meant that a whole new audience was buying it."

"I think that Roxy will probably go on - at least with me anyway, because I created it and have been responsible for 99% of the music. It is a separate entity from what I do on my solo albums though - because there I do my versions of other

people's songs. And there are always so many songs to sing, although you'd be surprised at how many of them you really couldn't record - when it comes down to really listening to the lyrics carefully."

Bryan on his own has had huge successes with both Dylan's "Hard Rain's Gonna Fall" and a fabulous rendition of "I'm In With The In Crowd". Other songs whose lyrics he's felt comfortable with are the Stones "Sympathy For The Devil", Smokey Robinson's "Tracks Of My Tears", The Ronettes "Don't Worry Baby", as well as "It's My Party and I'll Cry If I Want To", "Piece Of My Heart", and - on his second solo lp - (not released in the States yet) - "Finger Poppin Time," "It Ain't Me Babe," and more. Bryan has a great sense of humor, but more than that - these songs really are interpreted well, and they all stand up as much more than any kind of a novelty record.

The music Roxy makes is something else. It's been called weird, and its strangeness lies only in that a variety of musical sounds are explored, topped always by Bryan's ominous voice, and the altering of all of the instruments by a synthesizer. Rather than employing the synthesizer as a sound gimmick, the instruments are all piped through it, and Eddie Jobson can alter the sound of any of them at will.

The results - as seen in the group's three albums so far, "Roxy Music", "For Your Pleasure", and "Stranded" (the last one released by Atlantic Records here, the previous two were on Warner Brothers and put out with little fuss or attention) - are amazing. Roxy Music is making rock and roll music unlike any other around today.

Unfortunately, it took awhile for them to get the proper respect and support in this country. The first time they toured here they were thrown on bills with incompatible acts like Jethro Tull, - no one knew who they were and they were miserable. "They tried to tour us as sort of just another rock group," said Bryan, remembering, "which we never have been. And we felt out of place on the gigs we did, the audience felt out of place as well ... it just didn't add up to anything. This time it's been really different. People seem to know who we are, we got those amazing receptions at the concerts in Detroit, Cleveland, and so forth - and I'm much more keen on the idea of America."

"We also had a chance this time to bring our regular show over here. It was the same as the English show that we do - we had our own lights, and played about an hour and ten minutes and that made it better, I think. With every album our show changes because it means a new repertoire with highlights of other albums as well. I haven't been doing any of mine yet, my solo numbers that is ... I don't know if I will while I'm performing with Roxy..." he said wistfully.

Indeed, Bryan seems to be more emotionally committed to his solo career. "There are thousands of songs I would like to do and it's quite difficult when you go into the studio to record - lots of very

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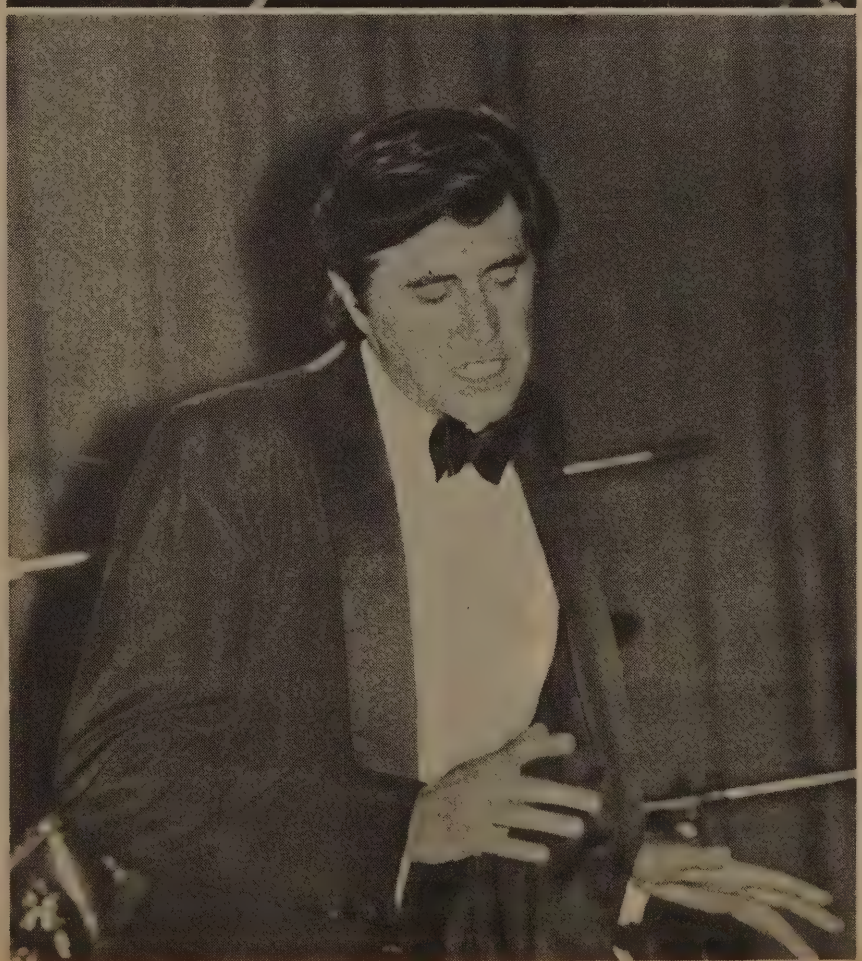


Lee Black Childers

ROCK RECORDING

By Peter Townshend

Neal Preston

"I think the thing is really what makes fidelity really a difficult thing is the fact that the actual poorness of the recording sound is a kind of trade-mark with us. The roughness of the recording has got to do with the roughness of the music. And it was very hard, when we were laying down tracks for 'Quadrophenia' to get plenty of balls into the sound and still have it sound clean.

"We've been conscious of the fact that the roughness of the tracks is ... contributed, you know. If you get hold of one of those early Beatles albums which they released in stereo with vocals out of one side and tracks on the left or something you can see how terrible the sounds were, what they would actually put up with...

" ... You see, the whole conception of 'Quadrophenia' was geared to quadrophonic, but in a creative sort of way. I mean I wanted themes to sort of emerge from corners. So you start to get the sense of the fourness being literally speaker for speaker. And also in the rock parts the musical thing would sort of jell together up to the thunder clap, then everything would turn slowly from quad into mono and you'd have this solid sort of rock mono ... then a thunder clap and back out again.

I mean I'd conceived it in that way. When we came to mix it we spent months mixing it and then found out that MCA was using the CBS quad system and ... you might as well forget it. So our engineer remixed it in the same manner that it was mixed in stereo, the same sort of creative approach. We're going to do a completely new album, practically. Cause so much of the album is actually in the mixing, the blending and everything."

So there will be a quad album? "Yeah. For a while we'll see our records as two editions, one in stereo, the other in quad mix. That has to be the way it has to be because stereo at the moment is so much more mature and advanced than quad is. Everyday they make an improvement in the quad set-up; you know everyday I get a piece of mail through from CBS telling me that they've got another dB of separation from front to back and that, you know, if we buy the new modified encoder-decoder we'll get better results.

"And then the next week there's another modification you can buy for another forty thousand dollars which gives you another dB separation front to back and a positioning encoder which puts all your sixteen tracks at various points — guaranteed positional separation and that's an extra forty thousand dollars! It's a load of ...

"Record companies can't make the same mistake again that they did with singles and albums, I mean they just can't, they've got to compromise. Because for somebody ... for us doing the mixes it's tragic. We just can't spend that much time mixing albums. Do you know what they say to bands? The record companies? They say, 'Well, you send over your sixteen track tapes and *we'll* mix it.' And the Doobie Brothers did that I think.

"They gave their tapes to somebody and some punk engineer at their label mixed it and it was 'orrible. They wanted our sixteen track tapes. We were going to send them over just as a joke. They would practically fill this room, the tapes. In my studio in the country where we were mixing we had a workshop stacked to the ceiling with tape.

"I do quite a lot of editing. Not necessarily to tracks, more to overdub things. Like doing dubbing with synchronized mastering machines — sixteen track machines — and dubbing over better overdubs from copy tapes. Say you've got a sixteen track backing track, you make — say, six copies of it. It gives you the opportunity to do dozens and dozens and dozens of vocal overdubs. Then you sync up the machines and bounce the best vocal overdub back onto the master machine in sync with the track.

Or, if you want the highest fidelity on the vocal just use the safety copy. That's one thing ... Sometimes recording gets like a job. We do it in fairly normal hours. We start at about ten thirty, eleven ... The most job-like approach to the making of 'Quadrophenia' is that we insisted on having our own studio. We built it specifically for the album.

There's a strong chance we'll never record there again because it's always booked! And we can't get time. There just aren't any studios in London, there are only about ten. Everybody in the world wants to record there." □ (Quotes by Peter Townshend taken from an interview with Richard Robinson.)

JOHNNY WINTER'S NEW DIRECTIONS?

By Lisa Robinson

Johnny Winter was in a very good mood. He had been rehearsing with his new band for the European trip, the new album was about to be mastered, and aside from the fact that he wasn't sure what he would wear onstage in England yet, everything was going along smoothly. Everything, that is, except this interview. One day this reporter was ill, another day the snarling New York traffic prevented us from our date with destiny .... finally after several attempts, Johnny Winter and I managed to talk to each other. "I can't believe we're finally talking," Johnny laughed, "we've been through so much stuff together. Do you think some mysterious force has been working against us?"

Anyway ... Johnny was excited about the trip to London; "I was trying to figure out last night when the last time I was there was ... seems like it was 1971, it's been quite awhile. People always told me that I would think it was strange over there because the audiences were quieter and more subdued, but I didn't find it that way at all. It was exactly the same as American audiences, if you do a good job and played rock and roll music people would rock and roll, and if you played quiet music they would sit there and listen." I don't think they toss as many firecrackers, I offer. "Now *that* would be nice," he laughed. "You know, that never really happened at all until last year or so. It seems as though every concert that I've done, or every concert I've gone to .... and it's not all the kids — it's just some of them who come to the concert to raise hell, and don't care. But all that firecracker and bottle throwing stuff in the past year or two has really gotten worse and worse. It's weird that you brought that up because I was talking to Teddy — my road manager, about that the other night, and I said to him if anything ever happens to me with that stuff, and I get really hurt or something ... I don't know, I'll have to put chicken wire around me onstage. Because it's really scary, you could really get hurt bad. We had a bottle thrown at the drums once and it put a dent in the drums set you can imagine what would happen if that hit someone in

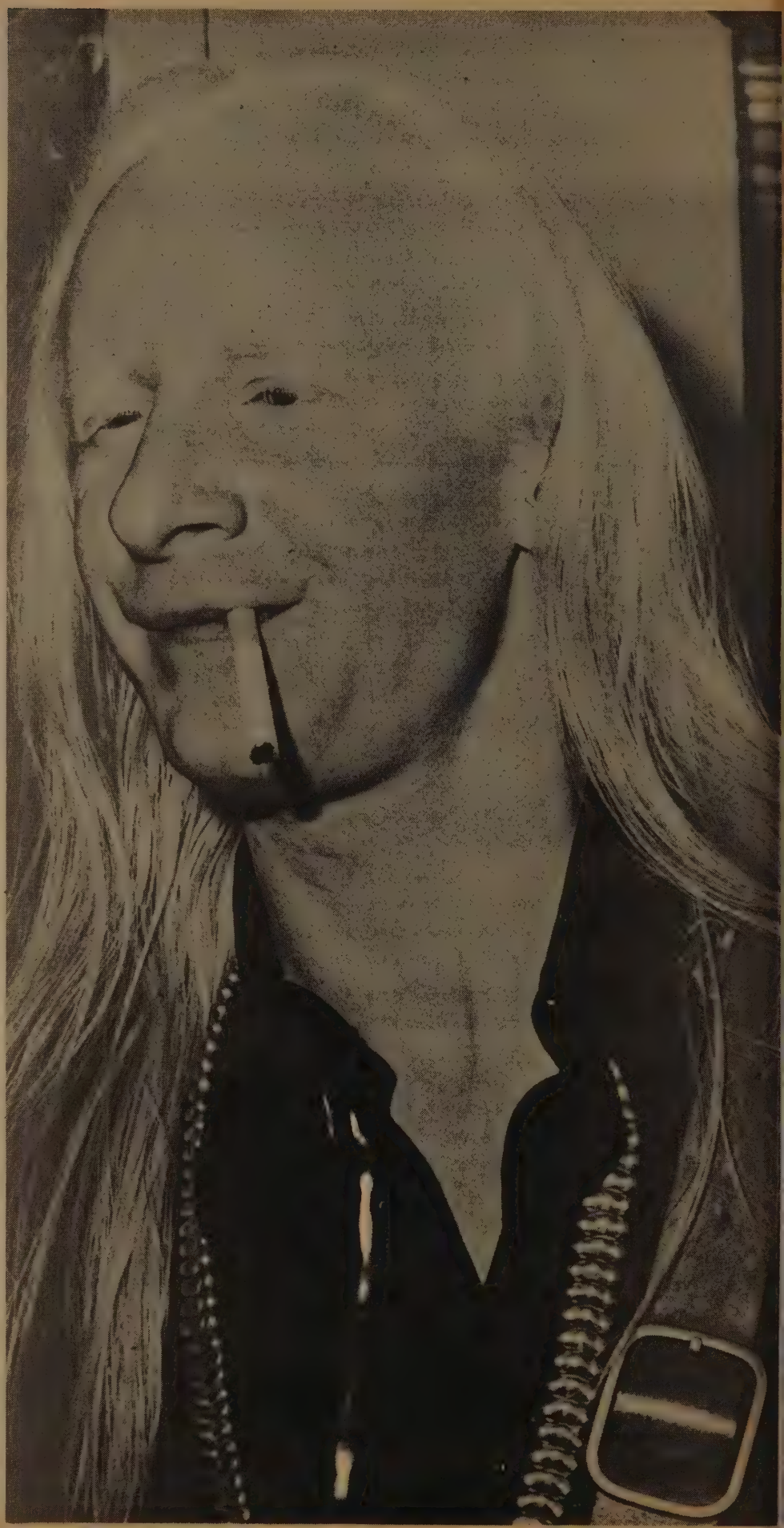
Photographs by Sidney Smith

the head ..."

"And when the spotlights are on you you can't see anybody ... I don't think they really want to hurt you, they just want to throw things. Maybe they ought to have some kind of a search thing and not let kids into concerts with firecrackers ... bottles, things like that. It's really only the high energy music that does it though. It's like in the early 1950's when they wanted to ban rock and roll because it incited riots and people would go crazy, and even if you don't mean it that way, like we just want people to have a good time. Like a party — we don't want to do anything destructive — I don't know what it is about what I consider good time music that makes people go crazy and want to tear up things. I just consider it goodtime music."

What are you planning to wear onstage on this tour, as is my wont to do. "You know, I've been thinking about that a whole lot, and I don't have the faintest idea. I change from day to day — one night I might really be into being flashy, and wear sequins and silver and gold, and then the next night I feel like wearing blue jeans. I'll just probably take fifteen trunks and decide when I get there ..." I remark that he looks divine in the tuxedo that he's wearing on his forthcoming lp cover ... is that a Ferranti influence? "You know I don't even own a tuxedo, I rented that tux. I did it because it's one of the few things that I hadn't done, I had never worn a tuxedo in my whole life and thought — well — that would really be strange, I'd like to see what I would look like. Originally it was the photographer's idea, and I thought it was great if it worked out. So now I have to buy my own tux, I really liked it."

As far as the inside of the album is concerned, it's finished except for the mastering. Johnny's written more songs for this record than he has on any record previously. Five of the three are pretty blues based, he says, some of them are blues/rock and some of them are blues the way he used to do it a long time ago. "This album is really strange," Johnny emphasized, "because it's got some of the really older Johnny Winter stuff that I haven't done in a *long* time and it's got some very different things that people are not gonna believe are me. Two of the songs I wrote — one of them is a country and western tune about myself called "Love Song To Me" — just about how much I love myself ..... and I wrote another really pretty ballad. And some of the tunes have really large, lush productions with strings, synthesizers, keyboards .. vocal groups, the whole bit. And then there are some real basic three piece tunes, it's the whole extreme from the old Johnny Winter to — well, I don't know if you would call it the new Johnny Winter — but it's just very different. But I'm trying to get to the point of being beyond categorization, you know. People are always saying well — what are you, what are you ... are you a rock and roll player or a blues player, and what do you really want to do? What directions do you want to go in? Well — I want to go in



every direction that I'm capable of. I don't want to quit doing what I've been doing, I like that too — but I don't want to feel confined where if I do a slow song, or a ballad, or a country song ... or use a hundred piece orchestra or even just do a blues people would say 'well, Johnny shouldn't be doing that, that's not his style' because I want to be free to experiment and broaden. I don't want to go off into another direction, I just want to broaden what I've been doing and have people accept the things that I do well."

The actual recording part didn't take too long — but Johnny said he'd been working on the record for about four months; writing the songs first, doing some recording ... then doing some more songs and coming back into the Record Plant and recording them. "Usually our albums take us about two weeks to do," Johnny laughed, "because I hadn't been writing that many songs, I'd been doing older things on my other albums ... like old rock and roll standards. It took me more time to try and be more creative this time." The title will be "John Dawson Winter III" — his real name. "I'm using that because it kind of fits the picture on the album cover .. I kind of look like a John Dawson Winter the Third ..."

"I love making records," Johnny continued, "because if you do a good concert you give people a good time and maybe get a good review and then it's over, but with a record you can listen to it fifty years from now and see what you were doing then and you feel like you really created something. It's alot of fun, but I don't feel quite as comfortable in the studio as I do in front of an audience. I work alot off the audience, you can tell what they like right then, and you know when they're turned on, and that turns me on. It's harder in the studio, it doesn't build as much."

"I like to listen to my albums again and again ... but not my old ones; I might not listen to some of them for years and years ... it's not like I go home and listen to my albums all the time .." What he does listen to, he says, is alot of old stuff — even from the thirties and the forties ... even the fifties and sixties, "The last few years have been kind of barren musically as far as I'm concerned," he said, "I don't buy that many records and don't listen to the radio much."

One of the songs on Johnny's lp will be a John Lennon contribution. "John wrote a song, really for himself," Johnny said, "and he just didn't like the way he did it that much. And well — John's always been one of my favorite people and he was working at the Record Plant too, and Shelly — my producer, told him that I was doing a record downstairs and asked if he had anything that I might be able to use. And he said, 'year ... I do' ... and gave us a demo of the song and I liked it so we did it. It's called 'Rock & Roll People' and it's kind of a fast shuffle."

"Rick Derringer wrote a tune called "Roll With Me" for it also, the last couple of days that we were in the studio, and Allen Toussaint wrote a song that we did called "Mind Over Matter". We approached alot of people for songs, and there were over 200 songs that my management people listened to before we made all the selections."

Edgar Winter (L) at 6 and Johnny Winter at 9, with ukeleles

I asked Johnny if there was anything that he hadn't done musically that he harbored a secret fantasy about; he replied, "Well there are two things that I'd like to do and one of them is to put out a complete country - a stone country album sometimes, and then when I'm in the mood for it I'd like to go back and do an album of nothing but blues. I wouldn't like to do either of them right now, but sometime in the future I'd like to do those two things."

With Johnny on this European tour will be Randy Jo Hobbs on bass, Richard Hughes on drums, and Floyd Radford on rhythm guitar. (Floyd previously played with Tin House and White Trash ... all sort of in the Blue Sky / Steve Paul / Winter family.) Johnny is very enthusiastic about the way the new guitar player in particular is working out; "It's really strange, because we hadn't been together about a week, and I wouldn't have taken him on if it hadn't been right. I hadn't seen him since when Steve Paul was managing Tin House, but we got together and practiced a little bit, and it just really worked out. Plus Floyd is turning into a pretty good writer, which I really need. I never considered myself much of a songwriter - although lately I have been doing more songwriting, you can't always tell right away, but this really feels good. Seems like it might be something really great."

For the guitar aficionados, Johnny takes two guitars with him when he travels, and they're both the same kind — Gibson Firebirds. "I take one that I play all the time, and the other in case anything happens, if it gets stolen, or a string breaks during the show I can just change it without wasting time. Once I get used to one guitar it's really hard for me to play another one. I've been with this one for four years, probably won't ever change."

I wondered if Johnny's fans got close to him at all, lately he's been out alot in New York City at a variety of clubs and concerts. "It depends on where you do. Most clubs aren't too bad, people are older, and they'll come over and say 'hi, I like your music', and stuff like that. I just don't go places like teenage hangouts where the kids are fifteen and sixteen ... forget it. Or go to a concert and sit in the audience, you really can't talk to anybody because you get pencils shoved in your face or kids saying 'can I have some hair, how about a finger?' or 'is this the hand you play guitar with? I'll take that' .. So I just don't do that anymore, I try and stay away from places like that because you

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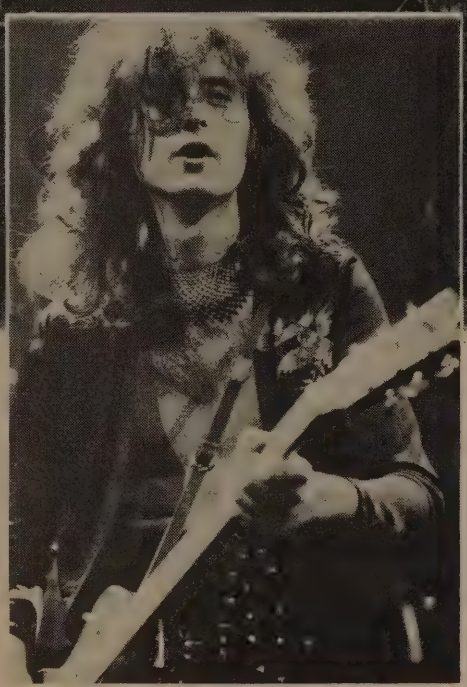
LED ZEPPELIN'S GUITARIST TALKS ABOUT MUSIC

All photos by Neal Preston

HP: Tell me about the album.
Jimmy: Well, it's a double lp, and we recorded it with a mobile truck courtesy of Ronnie Lane and then we got some other material done at Olympic, some done with the Stones mobile unit and so forth. But the bulk of it was with the Ronnie Lane unit and it's nearly finished. Just mixing has to be done. It really is the only album that we've been able to do straight through without a tour interrupting it or anything.
HP: What about live stuff from the last tour, is any of that on it?
Jimmy: No, none at all. The stuff that we've been recording live is stuff that has been recorded live on tape since about the second lp. We must have about four or five sets of different live tapes. We recorded last year at Madison Square Garden obviously, because we were filming as well. That's really the best one, and if anything goes up, it will probably be that. We are getting a film together of that Madison Square Garden gig as well as some things we've added at home ... stuff from England and alot of goofing around, great deal of contrast. Sort of showing what we are up to in England when we're off the road. And the difference in pace of life here versus life there, if you can call our life there one with a pace. We haven't finished the film yet, so I can't give you a complete rundown. The way it's going now, is that it's really good - and the live stuff will come from the Garden tapes.
HP: Have you been mixing that?
Jimmy: No, I haven't had a chance to get near it yet. I'm still working on the double lp at the moment, and that's going very well. That lp should certainly be out by the summer, and during that time we can finish the film and maybe that could come out in the fall. But I mean, that's very rough. I don't know the exact time sequence of these things - but that's how I would predict it.
HP: Are you predicting trouble with your cover artwork this time? I know that held up "Houses Of The Holy"...
Jimmy: No, and we don't have a concept for it yet. It will probably be black and white cover to avoid all those problems though. There have been alot of titles put up, but as of now, nothing that really could hold up. It's quite a big project really, doing a double lp that is all stereo stuff. Most people who do a double lp have live stuff stuck in there to spice it up. But we'll see how this one goes.
HP: Is any of it old material?
Jimmy: There's a little bit of old stuff, but not really. Some of it stuff that didn't get on the "Houses Of The Holy" lp, or the 4th. I think there will be some surprises on this album.
HP: What do you mean, surprises?
Jimmy: Well, it'll hit people in the groin more than some of the other things that we've done. I mean every album that we've done has been different, and that's not a conscious thing but more the natural evolution. This one is change. There's alot of instantaneous, or spontaneous stuff that we did at Hedley



Grange - and that's where we did the fourth lp. We had about three sides of that, and we also had some left over from the 1st, 2nd, 3rd, 4th and 5th lps, and so we're going to put some of those things in just for the fun of it - and that makes up the double lp.

HP: What's your feeling about double albums in general?

Jimmy: Well my feeling is if you start putting in all the old crap and things to just take up the time, I think you're getting into a dangerous situation and it doesn't mean very much. Now this thing that we're doing is all studio stuff and it's very good. The only reason they got left off other lps is that there wasn't time to put them on - you've only got what, 40 minutes...

HP: As far as the film is concerned, you said that it shows the contrast between life on the road and in England. Is there that much of a contrast really?

Jimmy: Well, for me the contrast is that I was going to go back to the mental asylum, but I never made it and besides, they forgot to film it.

HP: What?

Jimmy: It was a thought I had after two months of constant on the go in hotels and airplanes. And living out of suitcases. I mean, one can be disoriented but it gets to be that you just can't relate to anything anymore and there is no yardstick. So that was going to be my plan but fortunately nobody recorded it.

HP: Can you figure out another way to tour?

Jimmy: Well no, not really. I mean there's two ways of doing it, you can do it with planes and you can do it with motorcars and buses. And with a bus, you get so fed up that by the time you get to the gig you're so bored it's impossible. You're playing cards and relating stories and constantly peeping out the window and it's really hard. The plane ride gets across the urgency of it all. And then it depends on what kind of a group you're in. If you are a group that falls asleep midway through a concert, then I suppose it's okay.

HP: What about the fantasy level of just coming here for a month or so and having one big party?

Jimmy: It doesn't seem that way for me, a party...

HP: Back to the film for a minute. Would you release it before, or instead of, going on tour?

Jimmy: It's possible, because the film is nearly finished, footage-wise, and the music needs mixing down.

HP: Did you all do something for it at home?

Jimmy: Well most people did, but I didn't. I was trying to reconstruct the hermit which was on the 4th lp and unfortunately the director or producer, whatever it was at the time, wasn't doing a very good job. And what was supposed to look like a really esoteric climb toward the aspiration of truth looked like somebody scrambling up a rock. And it didn't look anything like a hermit at all, so I don't know what it's going to be. I might have to reshoot it again. But the film in itself is very, very good - there are no problems with that. And the music is fine, it's probably some of the best live stuff we've ever done.

HP: Have you seen any of the other rock films? Like the Stones' concert thing?

Jimmy: No I haven't, I'm not very interested.

HP: Do you feel that it's better for you to create without seeing any of that?

Jimmy: Sure. I think it's better not to see what anybody else has done in case you get involved with it and you say, "Well - that was a good idea, let's do that." I don't want to get into that. I'd much rather we put our heads together and come up with our own ideas.

HP: In terms of touring, do you think you've neglected England?

Jimmy: We don't neglect England. We do a tour here and we do one there. We do a tour in Australia and we do one in Japan. And then we do a tour in the mental place.

HP: You keep mentioning that. Is touring really that bad for you?

Jimmy: Not bad really, just very taxing.

HP: What have you been doing for the past six months - when you aren't in the studio, that is.

Jimmy: Well - I've got a small studio at home, it's quite archaic really. It's the remnants of what other studios would have thrown out and is pieced together in my attic. It gives me enough of a guide, a sketch pad, sort of, to lay down ideas ... to put the harmonies down and stuff. And I'd say that about 80% of the things we do are done that way. I do them at home and then later I play them for the group and

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ON TOUR WITH BOWIE

Text and Photos
By Leee Black Childers

If you recall my story last month on the rigors of touring with Mott the Hoople, you may remember that I resolved that I would indeed go through it all again if someone asked me. Well, someone did - who else but my old friend and benefactor, MainMan. And for what else but the Bowie tour. While not asked to go on the whole tour, I was asked to a portion of it — Toronto and Detroit — my purpose being to photograph the shows and supply MainMan with the shots. This, you may or may not know, is quite a rare privilege. MainMan's rules against photographers at Bowie concerts are legend, and although relaxed considerably this tour, they are still in effect. Since for the past two years during Bowie's rise to superstardom I had worked exclusively for MainMan, I had always been allowed to photograph when and where I pleased. Just prior to this tour, however, I had severed my ties with MainMan, and was, therefore, not at all certain if I would be allowed to continue my photographic work for Bowie. As you can imagine, their invitation to Toronto was a welcome answer to my uncertainty.

Right off the bat I can tell you that this tour would be nothing like Mott's. Bowie's tours are notoriously well run and disciplined. Everything and everyone is expected to be where he can do the most good and to stay there. Backstage and after the show hotel adventures are almost non-existent since Bowie basically prefers peace and quiet and Stuart George, his bodyguard, is always there to insure it. Another element that I felt sure would make a difference in this tour was the fact that Bowie was using an almost totally non-rock & roll crew provided by his set and lighting designer, Jules Fisher. Fisher is famous for his work in the theatre and for his adept mounting of such road shows as "Jesus Christ, Superstar." Since it was reasoned that Bowie's show would in many ways be like a Broadway musical on tour, it only seemed logical to get a theatre person to oversee it. So there would be none of the familiar rock and roll roadie faces that you get used to seeing in varying numbers backstage at nearly everyone's shows. There would also, presumably, be none of the rock and roll fuck-ups you also get used to on nearly everyone's tours. This, I would have to see to believe.

Although Toronto was to be the first performance I would see and photograph, it was not the first of the tour. The tour began two days earlier in Montreal and was, I am told, accompanied by all the madness, excitement, and rooms full of flowers one expects at opening nights. The show, too, came off nicely and everyone danced until dawn. The next night in Ottawa, playing a large arena used mostly for hockey games, it seems the fans went bananas and bent their flimsy metal folding chairs into pretzels and made them into one huge, towering free-form chair sculpture in the middle of the floor. Now that's what I call audience involvement. This must be some show.

So, with the reports of those two nights fresh in my memory I boarded the plane for Toronto. On the plane with me was little Zowie Bowie who would also be seeing the show for the first time this tour. I remember his amazement when over a year before he had seen his father perform for the first time. He was a mere two years old then and the lights and music were enough to astonish anyone. Now, after tucking Japanese and British tours into his realm of experience, he calmly noted that he was going to Toronto to watch Daddy make the money for dinner. After he had made this stop ostensibly to check on things, he was going to accompany his governess, Marion, on a vacation to Scotland while Daddy continued to bring home the bacon in America.

Toronto was to be an important date on the tour. It was the third show, thus allowing the two previous ones as warm-ups. It was also in a theater as opposed to

a hockey rink. For these reasons, then, MainMan and RCA decided this would be the show to debut the new Bowie to the "heavy" music press. So, needless to say excitement was running high.

Due to conventions or summer tourist influx or something, all the hotels were nearly full. It was impossible to get the huge Bowie entourage in one hotel, so we found ourselves divided among three. The one I was in was the Hotel Windsor Arms, a small, sophisticated inn straight out of another century. It was not the hotel Bowie or the press was at. They had drawn the larger and more modern (24 hour room service) Hyatt Regency. My hotel housed the Main Man executive staff, their guests, and the Bowie family. The road crew was at the third hotel whose name I forget.

Our afternoon arrival left us scant time to prepare since due to the fact that there were two shows that night, the first curtain time was a very early seven-thirty. So, I hurried and dressed and then rushed to Tony Defries' suite where we were to meet for departure to the theatre. There are many people both in and out of the industry who are very curious about Mr. Defries. He is, of course, the other mind (besides Bowie's) responsible for the staggering success Bowie has realized in these past two years. He is also the creator of MainMan complete with all its policies and eccentric demands. To say he has revolutionized the music industry (which has more revolutions than any Latin American country) would be just playing with words. But, there are a lot of other management and record companies who have taken second looks at their own policies after having a gander at his.

Anyway, there isn't much I can tell you about him beyond this. He is not a public person and never, never leaves himself open to scrutiny. I can however, describe to you the scene upon entering his suite at the Hotel Windsor Arms since I find it typical of all times I have entered his suite, in all the grand hotels in cities all over the world. First of all, unless something unforeseen arises, it is always the largest suite in the hotel and in this hotel nothing unforeseen had arisen.

Melanie, Defries' lady, answered the door in a flesh colored satin dressing gown that swept the floor behind her. She was, of course, not ready yet. The position of the hands on the clock has less meaning in this suite than any place else I have found. They are never on time, but somehow never late. After proceeding down a hall that had many doors that must have led into unused bedrooms I was deposited in a sitting room. Already present were Angela Bowie and Dana Gillespie. Both were stunning — Dana in satin that swirled in shades of purple and Angela in pink and beige chiffon that literally floated on the air.

Gene Tierney was in dark shiny silk, sampling some zubrovka just offered to her by Clifton Webb. ("The Razor's Edge" was on TV.) Had I chosen the movie myself I couldn't have picked a better one. In the movie Gene Tierney, Clifton Webb, Anne Baxter and others are having a light lunch at the Ritz in Paris while soft music plays. The same music complimented perfectly our hotel room as we munched fresh strawberries and sipped a very light white wine.

All that was missing was the zubrovka which Gene Tierney thinks tastes like moonlight on white roses and I think tastes like kerosene. For about half an hour the group of us (some on TV and some in person) listened to the same music and carried on approximately the same coversation. The only exception being that Anne Baxter had managed to leave the Ritz and get herself murdered in this span of time.

Finally, just as Zowie and Marion arrived, Melanie and Defries appeared. Melanie had changed into a gown suitable for public display made of the same exquisite flesh colored satin. Tony Defries was in a very respectable dark brown, three-piece suit — with a matching cigar. "The Razor's Edge" ended with Gene Tierney, the villainess, left alone and crying as we headed out for the concert.

O'Keefe Center in Toronto is a nice respectable theatre that features nice respectable acts for the most part. They were a little concerned about the riots that might ensue at the Bowie show and had for that reason put on extra security guards. From the looks of the place with its many, uniformed guards, and buzzers that let you move slowly through a series of doors as you prove your validity with various bits of identification, it looked like we were preparing for an appearance by a highly unpopular political figure rather than a pop star.

Suddenly, in the middle of it all appeared the object of all this drama — a slight little figure with tousled red hair, a big smile, and kind of funny eyes. He didn't seem too dangerous and on top of it all he couldn't even talk. That's right folks — two shows to do that night and the star has laryngitis. He could hardly speak above a whisper. In rock and roll there are no little Ruby Keeler understudies waiting in the wings for just such a disaster. No star, no show. So, with about half an hour to showtime the emergency measures began, mainly tea with honey and lemon. He was cautioned not to talk and hustled off to his dressing room to be made ready should his voice return.

The only people inside were Corinne Schwab, his personal assistant, and Jac Colenda, his dresser. Stuey stood guard, everyone else waited. A room had been provided for this purpose equipped with chairs and beer and as Zowie entertained with stories that mostly center around witches and beanstalks and that sort of thing everyone watched showtime come and go. Finally, word came out that although it wasn't too strong, Bowie had defintely come up with some sort of voice and we should all immediately proceed to our seats because the curtain was going up.

I had been thoughtfully provided with a first row seat so I could have a home base from which to shoot my pictures. Angela, Zowie, and the rest of the entourage were in the second row directly behind me. The lights dimmed, the crowd cheered, an anonymous voice announced that Bowie's voice was not all it should be, and a tape started with everything on it but the "Ode to Joy". Finally, after the tape had taken us through all manner of frightening noises, the music started an out danced Bowie. The pleasant, voiceless guy of an hour before had been magically transformed into a demon of light and music that took hold of his audience and didn't let go. If anyone noticed that he wasn't hitting and holding his usual rafter shaking high notes they didn't let on. The stage was in a state of siege from the beginning. The guards for all their uniforms and plans were tossed aside like paper dolls.

I have been in front of many audiences at many rock shows and thereby suffered many a bruise and scrape, but let me warn you now — never, never sit in front of Angela Bowie. She is a fan of the most physical sort. Accompanied by hysterical screams and sighs, she proceeds to beat on everyone in her vicinity in time to the music. It is all done in the name of love, of

course, and except for once in Japan where I left the theatre with a limp I have never suffered any permanent damage at her hands.

In this audience, however, Angela was just one of the crowd. Everyone went crazy. There was dancing in the aisles, flowers were thrown on the stage by the dozen, and several fans tried to throw themselves with the flowers, but the guards had by this time marshalled their forces and ably defended the front lines. As for the show itself, you have no doubt read a great deal about it already, so I needn't add my description to the others. The set designed by Jules Fisher was effective even though the moving catwalk high above the stage did not move. The glass asylum which opens to expose a black velvet hand holding Bowie backed by mirrors and blacklights was of course the most stunning visual effect. Bowie, himself, was in fine form. Possibly feeling he had to compensate for his weakened voice, his dancing and mime were unparalleled. The show was a good long one and brought the audience to a state of frenzy. He even did an encore (a rare occurrence on this tour.)

The audiences, I feel I should mention, were heavily influenced by previous Bowie tours, and showed up in space suits and glitter. Bowie was in a modest light blue Yves St. Laurent style suit with a little sweater and never changed costumes except for slipping on a trench coat for one number and a Shakespearean jacket for another. The fans did not show any disappointment, however, and probably by the time you are reading this, they are all wearing modest Yves St. Laurent suits (but who knows what Bowie is wearing now.)

After the show, Bowie retired to his dressing room for more tea and honey and no one saw him except for a brief visit from Angela and Zowie. The rest of us were ushered into a large room where someone had prepared a Chinese feast to tide us over until the next show. So everyone gobbled chinese food and played "Seduce the Doorman" who was one of the most beautiful blond boys anyone had ever seen, but was totally oblivious to the glamorous throng trying to gain his attention.

Bowie's voice returned for another bout and we headed out for the second show. The press had been treated to a regular sit-down dinner during the first show, so this would be the only one they would see from which to write their reports. They had been rather inequitably seated in the first and the thirty-second row. I had been allotted a second row seat for this show with an empty spot next to me for equipment. Lisa Robinson, Hit Parader's editor, forsook her thirty-second row spot to join me. Angela and Dana were in the front row over to the side this time, and Marion had taken Zowie home (it was past his bedtime.) Surprisingly, Bowie's voice had gained a little more strength and the show went wonderfully. The catwalk moved gracefully up and down. The flying chair used for "Space Oddity" descended smoothly. And Lisa Robinson took what seemed like hundreds of pages of notes. The guards, however, were better prepared for the second onslaught and managed to hold the wave of fans back to about the tenth row. Near the end of the show it is my usual practice to induce the guards to let the fans come forward as it usually makes for a happier ending all around if the fans can get closer to Bowie for the finale. This time, unfortunately, I was rather uncomfortably trapped in the middle of the second row and couldn't get out. I managed to get Angela's attention and motioned to her that the fans should be let forward. She agreed and approached the guards to arrange it. As she tapped one on the shoulder, he whirled and grabbing her by the throat threw her over a couple of rows of seats. As I madly tried to get to the aisle to help her I also managed to trip over several people and, cameras and all, went sprawling in the aisle. When I reached the guard he was trying to strangle Angela and for some reason I will never understand, was glad to release her into my custody. We fled backstage. There was no encore. (Later, when someone questioned the guard, he said he thought she might be someone sneaking up behind him and she might have had a weapon. Really.)

After this show, we were all loaded into our separate cars and returned to our respective hotels. This does not make for very wild parties. A few half-hearted phone calls followed from one hotel to another. A few people at my hotel ventured over to the Hyatt. These few were unfortunately the only ones who had had the foresight to order wine for their rooms before they left for the show that night as our hotel did not feature late night room service. So, the rest of us were left with no booze, no fun, and sad but true, no TV. The regular channels had signed off and our vintage television sets were not equipped with the famous UHF channels that exhibit moderately hardcore porn late at night. Various members of the "heavy" music press were watching something about Swedish girls on their more modern sets, I am told.

Tony Zanetta, president of Main Man, and I decided to wander the streets in search of adventure and maybe end up at the other hotel. When we went down to the lobby, we were presented by the desk clerk with a black rose — very black, complete with a black stem and thorns. A fan had left it. We decided it was an omen and went back upstairs to bed. Angela and David sat up very late chatting with friends. David prefers to relax after the show in this way.

The next morning my TV was working again, as I packed, I watched a very personable Canadian lady discuss the various ghosts she had exorcised from people's homes. The flight home was uneventful. Tony DeFries and Melanie missed it (I guess they're late sometimes.)

I had a week in New York to finish up the pictures I had done in Toronto before I was to go to Detroit for my second go at it. The pictures from Toronto turned out very nice. They reassured me that my initial impressions of the show had been correct — especially about the set which was striking in the photographs. When the review from the press began to appear I was further reassured. They were universally favorable.

While I was in New York, Bowie was still on the road — "makin' the bacon." Somehow, his voice had healed itself, even though it was given no rest period. He proceeded from Toronto directly to Rochester, then two shows on successive nights in Cleveland, and the Toledo (that same terrible circus arena I had just been in with Mott). Finally, he had a day off in Detroit, before he was to do two shows there — one Saturday, one Sunday. I was not there on his day off, but I understand he spent that evening at a small night club operated by John Sinclair in a downtown Detroit hotel. Remember John Sinclair. He was one of the ones who fought the revolution for us in the late sixties. I guess we must have won — he has his own bar now.

Saturday morning in New York, it rained — it poured. Our car was late to take us to the airport. We all got wet. No one was smiling. In an effort to cheer us up, Jaime Andrews, Main Man's vice-president, bought everyone his own magazine. He picked each one individually, and allotted me "Rona Barret's Gossip". He couldn't have done better. Nothing could cheer me up more easily. Rona, incidentally, is quite a follower of Mr. and Mrs. Bowie and had dutifully included a few items about them in this issue. The best item however, was about Zsa Zsa Gabor. It seems while strolling the streets of London recently, she was spotted by a small British girl who shouted, "Mommy, Mommy, look. It's Danny LaRue!" (Danny LaRue, in case you don't know, is the famous British transvestite who might be even older than Zsa Zsa.) After everyone had read this, things seemed rosier. About one minute before departure, Tony Defries and Melanie showed up.

The flight got crazier as we drained little liquor bottles like "Nickel-Nip". Melanie trotted back from her first class seat to visit those of us in the steerage and a regular little party ensued. By the time we landed in Detroit we were ready for anything — anything but what happened.

Our hotel in Detroit is one of my favorite hotels, The St. Regis Sheraton. It is small and friendly and has rugs on the floor as opposed to the usual shag carpeting. Its one drawback is its lack of room service on Sunday, but as we check in we were told proudly that hotel policy had changed and they had room service on Sundays until ten o'clock. Hooray.

We were all starving and planned to change clothes quickly and rush right out to a nice restaurant for a real feed. We had a few hours until showtime. We had been in our romms only about ten minutes when a knock came on each door with the announcement that no one was to leave the hotel. It was like a murder mystery. Everyone came out of their rooms into the hall. All mystified. No one knew what was up. The messenger knew

no more than he told us. "Stay in the hotel until further notice from Tony DeFries." So we did. In about half an hour our phones began to ring. There would be no show that night. We were free to do as we pleased. The show the next night was on — so far. After a little research, this is the story I uncovered. Some one had unwisely booked Bowie into the For Auditorium, a small, beautifully equipped theatre with only one drawback. That same afternoon they were having a high school commencement. After the Commencement the Bowie crew would have about three hours to set up a set that takes twelve hours to build. Impossible. So, no show.

I decided to go see Bowie. I was met at the door to his suite by Corinne — or rather one of her eyes as this is all I could see through the tiny opening as she peered out at me. "I'd like to see David, please." I said. The inch the door had opened closed again. I waited. In a minute, the door opened fully and a smiling Corinne apologized that Stuey was not in and surely I understood that she had to clear all guests through Bowie before anyone could get in. I understood. If I were Bowie, I would do the same or worse. He is under a constant barrage of fans, press, and well-meaning company representatives.

I found Bowie sitting up in bed sipping tea and watching TV and reading and talking to Jaime and occasionally nibbling at a fruit salad. This is where I find him most. (Once in Hollywood after we had spent the morning swimming and sun-bathing, we went to visit Bowie. Of course, we found him in bed just as described. "It's a beautiful, fabulous day", we cried, "The sun is shining, it's warm, it's fabulous!" "Oh really," he said, "in that case, open the window.") Anyway, here in Detroit, he was in excellent spirits, although a little disappointed that the show had been cancelled. He was anxious to do it in Detroit to see their reaction. Although Detroit is a very rock and roll oriented town, they are not an easy audience. He was anxious to show them his new show. The compensation was that he *would* play in Detroit — the next night in huge Cobo Hall. We looked over pictures, chatted about the show, and gossiped a little. He had decided he would not go out that night. I had decided I would. I left. Corinne showed me to the door.

We decided to go to Gagan's, a large, always crowded dance bar that sometimes featured drag shows. Various members of Detroit's music culture joined us at the hotel for a drink before departure. Mark Parrento, a disc jockey for WABX in Detroit, urged that Bowie accompany us. I thought it unwise as there might be disgruntled fans who had been deprived of a show that night. I was right. It took only a few minutes after our arrival for the clientele to figure out who we were (we were with Parrento and Ben Edmonds, editor of *Creem*, both of them dead give-aways that we were in the music business). Well, it seemed that everyone

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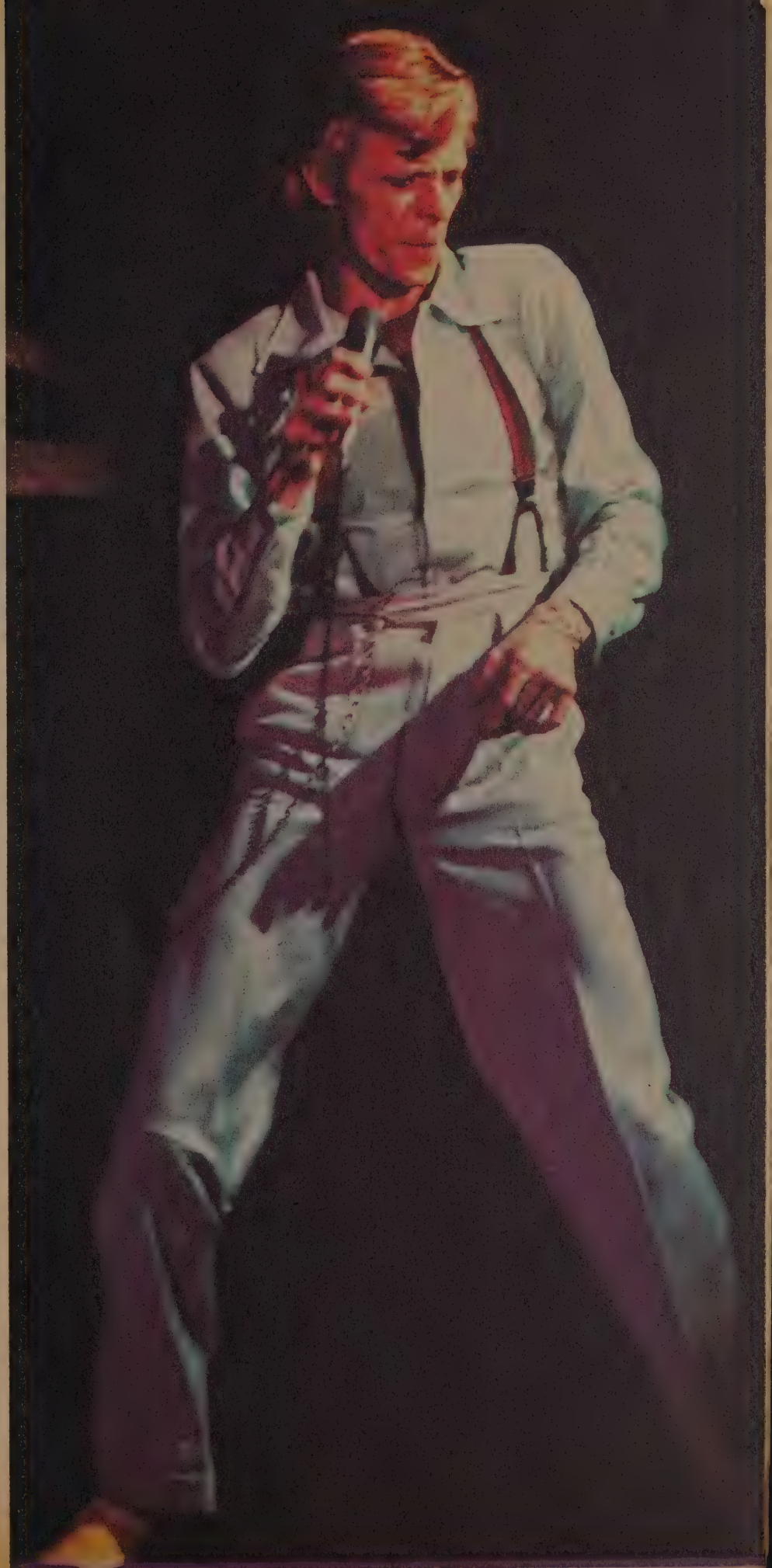
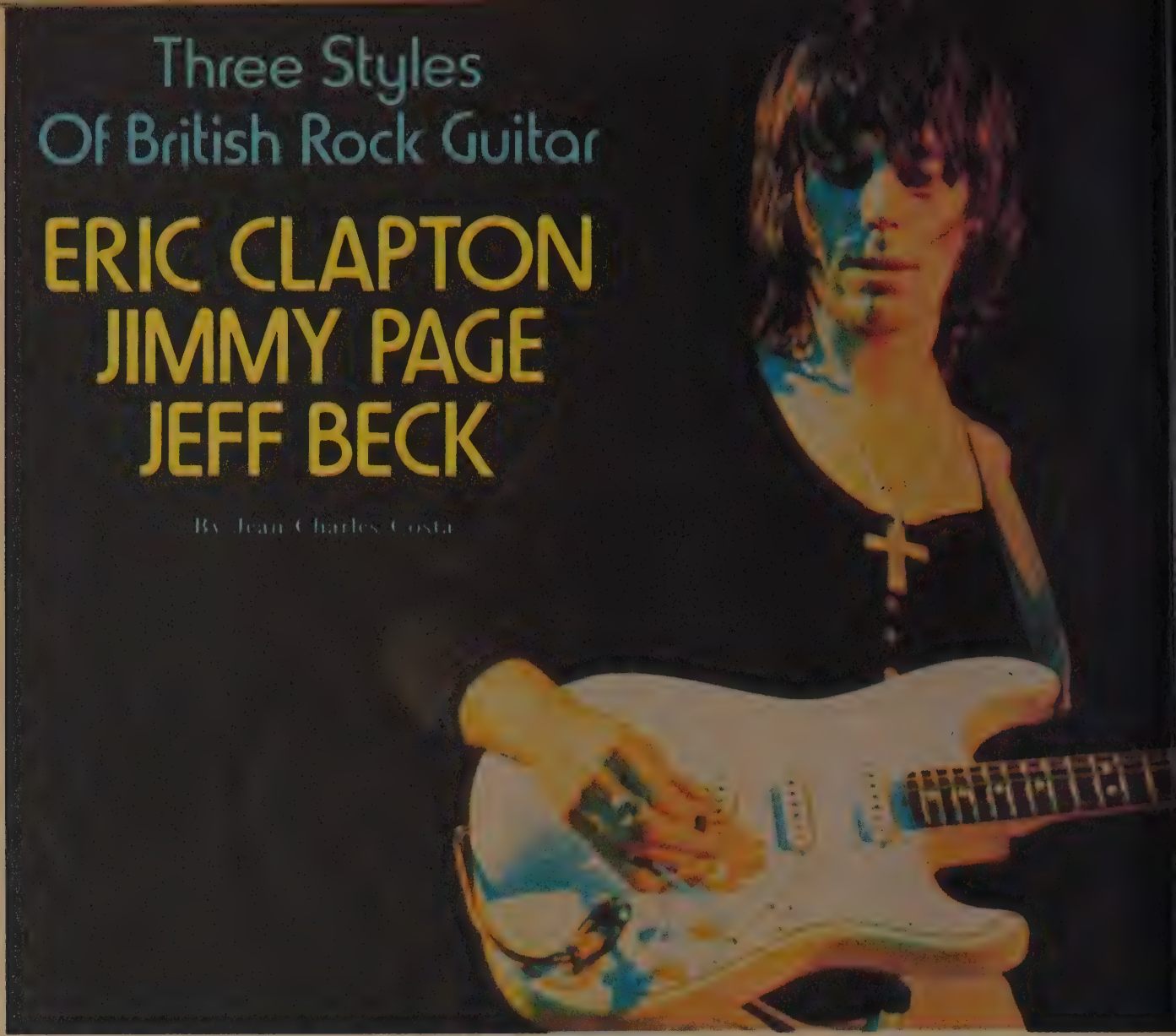


Three Styles Of British Rock Guitar

ERIC CLAPTON JIMMY PAGE JEFF BECK

By Jean Charles Costa



Although it has been discussed countless times and from every possible angle, the fact that one group, the Yardbirds, produced the three most brilliant and innovative guitarists of the sixties British rock explosion is one of those amazing coincidences that will continue to boggle the minds of hard-core rock devotees for years to come. Stylistically, all three of these men came out of the blues mold — the manner in which each one managed to carve a distinctive and lasting style out of a combination of talent, invention, and technology is all the more amazing when one considers the fairly rigid — IV-V parameters of blues guitar technique.

Eric Clapton, Jeff Beck, and Jimmy Page not only brought the lead guitar into a virtually unchallenged (up until a few years ago) position as focal point of contemporary music in terms of musical presence, sexual symbology, and raw sound embodiment of the high-energy shreaking sixties, they laid down the basic ground rules both explicit and implicit that are still being followed in varying degrees by every young guitar player who steps out on a stage. Nowadays, with every sold out concert tour they make, all three manage to continually re-affirm their excellence with the original fans who are now pushing thirty while easily winning over new admirers from subsequent generations through a combination of polish, drive, and yes ... good taste.

Eric Clapton was the first to join the Yardbirds (after a few tentative stabs with groups like the Roosters) and the first to push on into other musical regions. Unlike Beck and Page, he left the group because of a desire to return to a more "genuine" blues format. The story is probably somewhat apocryphal, but legend has it that he spent a year sequestered in a room of a friend's apartment sharpening up an already phenomenal technique. From there he hooked up with John Mayall and his Bluesbreakers.

The result was one of the very best British blues albums, *John Mayall's Bluesbreakers With Eric Clapton*, wherein Clapton took an old Gibson "Les Paul" and literally attacked a series of blues originals by people like Freddie King and Robert Johnson - building some sizzling and perfectly balanced solos distinguished by a pure bell-like tone and an intuitive touch and sense of phrasing that very few modern bluesmen have even come close to.

Every time he hit a note it seemed that particular note was the only one that could've possibly been played, each phrase had an inner logic and emotion that comes from a very special kind of genius such as his. Although many of the fans didn't begin to catch on until Cream, this was *the* album that established him as the "man" with his peers and a few perceptive musical cognoscenti, a reputation that remains unfazed even after ten years of onslaught from a multitude of "hot licks" pretenders to the throne. The only players who've really made a dent are people like John McLaughlin and Jan Akkerman, whose abundant skills extend into jazz and classical forms.

From time to time, Eric would occasionally record some things with Jimmy Page, a few of which eventually turned up on some British Blues Anthology albums. Page generally handled the rhythm chores, pushing tunes like "Choker" along at a frenetic pace while Clapton put in the leads over the

top with that characteristically delicate touch. Jimmy's leads were always distinguishable due to their amazing rapidity and experimental directions, somehow both styles managed to co-exist quite well despite some basic philosophical differences about the instrument that were to become more pronounced in later years.

After Mayall, Clapton became an integral part of Cream and his many talents were brought into the center ring. Whether or not it was a conscious move on his part to go for the big time or the momentum created by his own talent is still open to question, whatever the case his reputation spread to both sides of the Atlantic as premier guitarist in the field. Joining forces with Jack Bruce (bass) and Ginger Baker (percussion), he formed a group that started at the top and stayed there. Playing a Gibson "Standard" covered with hand painted psychedelia through a series of Marshall amps, he created a mass of improvisational electronic sound that was a logical extension of the standard rock-blues forms.

Partly due to the tremendous on-stage competition with the two other virtuosos in the group and his own commitment to "power trio" format, Clapton could sustain twenty-minute solos with little difficulty, constantly coming up with fresh variations on standard chord progressions. He also took more vocal parts, his haunted and almost tentative singing providing a curious but compelling juxtaposition to the slashing lead guitar. Unfortunately, the very intra-group competition that drove the group to such highs eventually led to their destruction, and once again Eric moved on.

Following a semi-successful one album stopover with Blind Faith and some occasional guest shots with John Lennon's Plastic Ono Band he eventually reemerged with a whole new guitar style and outlook in Delaney, Bonnie and Friends. Swept up in the irresistible tide of good vibes and enthusiasm generated by these talented, down-home southern rockers. Clapton made a conscious return to basic rock and roll with an increased emphasis on vocals. Playing a beat-up but beautiful sounding old Fender Stratocaster, he cut down the long solos, opting for the traditional short fills and powerful rhythm back-up of classic rock n' roll guitar.

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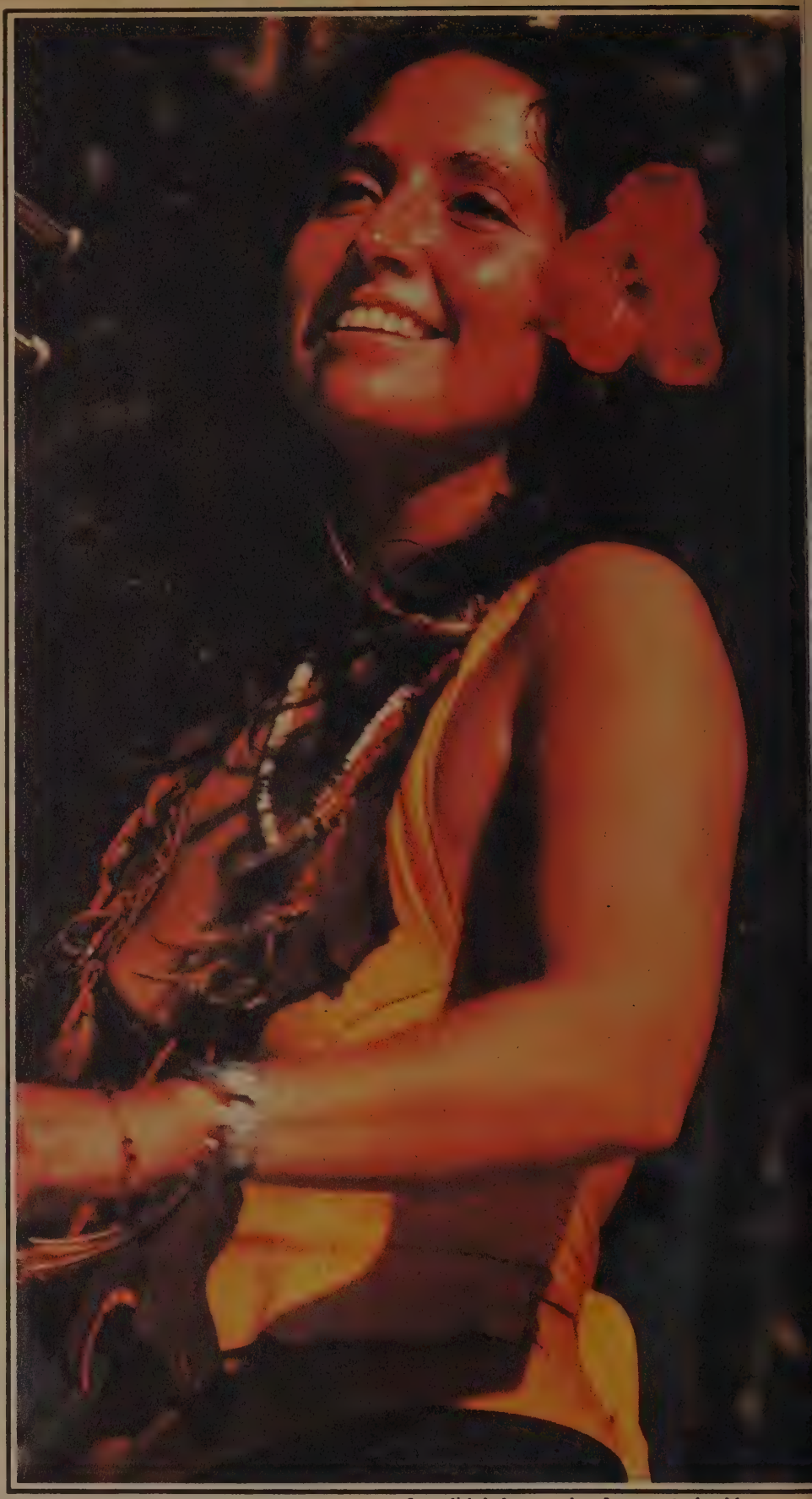
THE MULDAUR MYSTIQUE

By Barbara Charone



Maria Muldaur is a tease. That sexy helplessness she exudes by asking 'Won't You Feel My Leg' is only half the story. She'll turn the charm off and on, innocent appeal one minute and foxy mischief the next while her top forty success was no accident, made by just another overnight sensation. That Muldaur Mystique has been ten years in the making.

More than just a pretty face, her voice garners all the praise as she slides through rock, country twang and sentimental ballads. Raised on a steady diet of hootenanies and Greenwich Village folk clubs, a six year stand with the Jim Kweskin Jug Band primed Maria for the big time. After two albums with husband Geoff, they parted ways forcing her to pursue a solo career.

Right now she's sitting in a flowery chinese restaurant just off Sunset Boulevard, gobbling up tasty hors d'oeuvres, talking in bouncy vivacious speech patterns in between mouthfuls. "Gosh," Maria sighs long hair flowing, "I didn't know *what* I was doing with that first album. I'd been with my old man Geoff for ten years in the same band so I didn't know much about being the focal point of a musical project. Even though we'd always enjoyed a certain amount of success among a choice fourteen people," she says with giggly schoolgirl sarcasm, "I saw making the album as a survival measure.

"When I first had an inkling I'd be doing the album, I hung out in a Woodstock studio watching Bonnie Raitt record. She was a great inspiration to me. After seeing someone in command of their instrument and voice, I realized that it was possible to do things right. I'd stand behind the glass in the control room with my mouth open in awe!"

"When I came out to Los Angeles, I was just hoping the album would support me for the next couple months. I never even dreamed it would sell," she says honestly of the solid gold record. "Even when everybody told me the album was climbing up the charts, it took a really long time for me to believe it was a concrete thing."

With a debut album featuring a star studded cast of able bodied session musicians, there was the obvious danger that Maria Muldaur would get lost in the shuffle between virtuoso performances and overblown egos. There's no sticker on the record boasting of the famous names who supplied a professional push to the up 'n coming singer. "Everyone was eager to help rather than lay ego trips on me. The musicians helped bring out of me exactly what I wanted. Even though I often didn't know what I wanted, they'd coax it out of me. Things just materialized in the studio.

"We had hired Dr. John to play an old style blues that he doesn't get to play very often so he enjoyed it. After the session he

All color photos by Preston/Kent

came up to me and said," Maria imitates his raspy New Orleans gumbo drawl, "Ya know if I go into my satchel I bet I got a tune or two for you." Sure enough he gave me 'Three Dollar Bill'.

It's that spontaneous energy that makes Maria Muldaur entertaining on stage and record. Yet the record wasn't any instant success, gradually gaining commercial acceptance. A small club tour followed where the intimate nightclub atmosphere exploited her obvious assets. Eight months after the album's release and a cross country tour with Stephen Stills, Maria Muldaur was hot property.

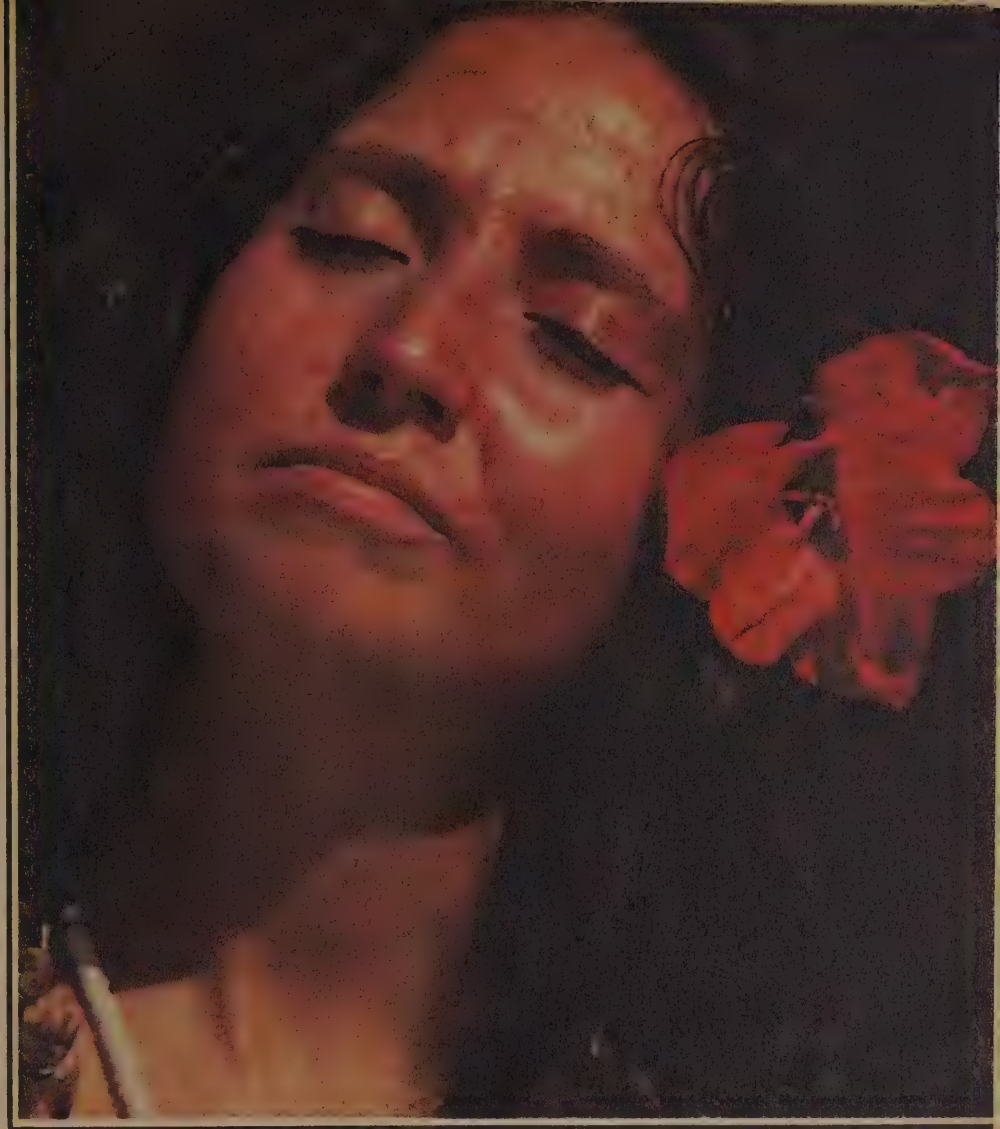
"That tour with Stephen Stills was the first time in my musical career that I wasn't in the headlining band so it was quite a challenge to win people over and get them to listen. A little of the subtlety in my music was lost playing big halls and having short time limits on the set. I never had the luxury of doing a beautiful laid back ballad like Lover Man. I had to keep things moving along," she says cynically, "Because they've got very short attention spans out there.

"But I did learn how to boogie with the audience which is a whole other thing. I learned how to relate to a different energy level than the club situation I had been used to. I really put a big one under my belt," she chuckles.

Relating to another performer's audience taught Maria much about entertaining. Always anxious to pick up another pointer in that never ending book of rules of the road, she views her new found success carefully, one eye looking towards those rock 'n roll casualties stranded at the side of the road. This ability to maturely view things in perspective will ultimately gain her musical staying power.

"Sometimes I'd get mad at the critics that would rave about me and then pan Stills when he played well. Things like that taught me that when you're on the way up everybody wants to be the one to discover you. Maybe after a couple albums I'll do some material that isn't to someone's liking and they'll be ready to shoot me. I'm glad I was able to observe that particular show-biz phenomena. Stills has already made it so he's an open target now. Whereas I'm just kinda on the way up so everybody is enthusiastic. You've got to look at it with a grain of salt. It's Maria's young daughter that's impressed with Mom's success. Apparently one school day the little girl approached another friend whose parents make music. "My mother's album is higher," she proudly boasted but Maria gracefully explained that chart numbers aren't all that important.

"What counts is the music. Your record can be number one with a bullet but if the music you're making doesn't feel right it's torture. All this career stuff means shit," she says defiantly. "Now that I'm settled into the music I just want to concentrate on getting a permanent band together. That band I toured with was mostly a catch as catch can group."



Despite the fact that she makes little boys drool and grown men weep, Maria Muldaur has no desire to be someone's sexy little plaything. Those 8X10 color midriff glossies are only one side of the ever changing Muldaur image. Maria stubbornly won't let herself get trapped in any image, sex object or otherwise.

"Sometimes I'll go out on stage in a raggedy ann sweatshirt and dungarees because I don't want to get trapped in an image. I started wanting to test whether it was just everybody's impression of me as a foxy chick or whether the music could reach people no matter what I looked like which is ultimately more important. I don't want to fade into the woodwork," she says avoiding that treacherous rock 'n roll destructo phase. "I want to be a musician for a long, long time. I'm wary of that image trip cause I'm not going to get any cuter. Every so often I'll go off and do something completely different, something you wouldn't expect of me."

A sexy come on one night, a cold professionalism the next expose only two sides to this woman. For every 'Feel My Leg' there's a tender love song. "People are always asking me why I recorded 'Feel My Leg' but it's just a funny kind of song that's just one of the many emotions I express. It's a good natured spoof and if anybody wants to get political about it they should find a better song.

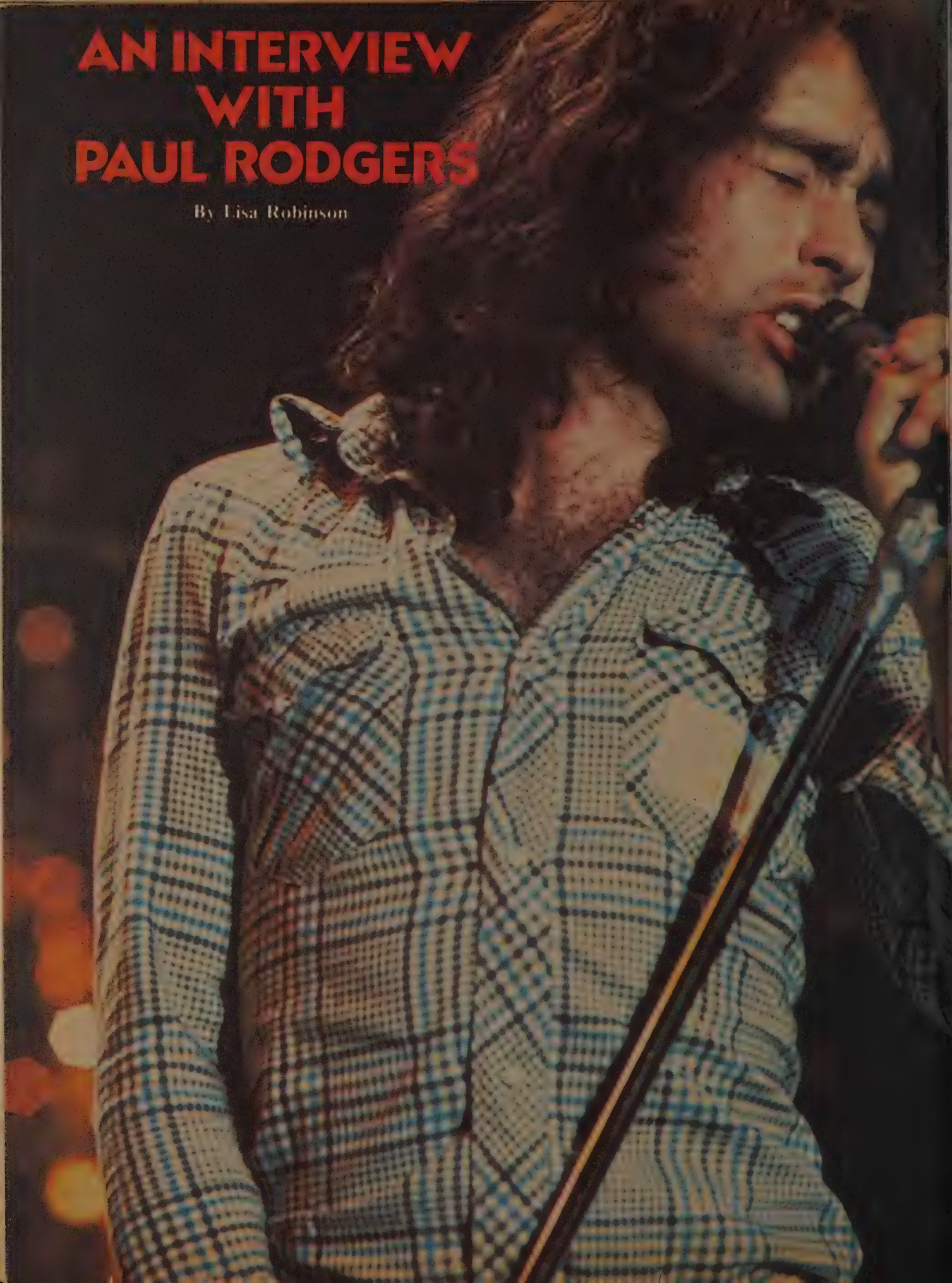
"I saw this Marilyn Monroe special on television," she relates feasting on another chinese tid-bit." They showed footage of her wiggling up on stage in front of acres and acres of soldiers exuding all this beautiful female energy. I see nothing wrong with that. Unfortunately Marilyn Monroe got trapped in that image cause she thought that was all she could do. Seeing her though made me realize that if I'm feeling that juicy one night then I'll exude that. But I ain't gonna apologize for anything," she threatens.

When she's not touring or making albums, Maria spends time in the sanctuary of Woodstock gardens and waterfalls. With a new album due out shortly and a headlining fall tour, success is catching up with the lady. Too wise to foolishly jeopardize a lifetime career for a brief fling with stardom, Maria Muldaur concentrates on the magic in the music.

"What I like to do at concerts is get the audience to sing with me so it's beyond that 'gee what a great set of pipes.' Ideally the audience should be completely into that one moment, forgetting there's a lead singer so we're all in it together. What can I tell you," Maria flashes a grin finishing up the last of the hors d'oeuvres. "I'm no transvestite. I don't set myself on fire. All I want to do is sing."□

AN INTERVIEW WITH PAUL RODGERS

By Lisa Robinson



HP: Are you surprised the way that this tour took off?

PAUL: Yes, surprised and pleased because when we first started the band we wanted to make sure that we had everything together before we actually did anything — so we got the lp together and the stage set together before we knew what we were doing. And I think one of the reasons that we had such an impact was that we just suddenly appeared - you know? Almost out of nowhere, because when we started the band we really didn't say anything to any one about it - or how we thought it would turn out one way or the other. And it certainly turned out well.

HP: A lot of bands come here out of the blue - especially the British bands, and have to tour four or five times before they do anything. Having a hit album helps, I guess!

PAUL: Well — starting the show as we are is not a very good position to be in, really. Because people in the theaters are still moving around a lot - and it's good for us because it is toughening us up to be able to hold the audience's attention. We really believe that when you're onstage the purpose is to put over a show, and you have to project it; but we're not into being flashy for flashy sake. A lot of groups are getting away with that, but it doesn't make it for us. We try and let the music develop naturally and it took us all the better part of a year to get is all sorted out, you know - contracts and who would be playing what - and we didn't rush it at any point at all. And that's why it comes over the way it does.

HP: Are you having a good time touring?

PAUL: I'm having a great time especially because it wasn't happening for any of us with our previous groups so this tour has been a joy to do because every gig is a step forward and we have gotten tighter and tighter.

HP: Do you have time to do any writing?

PAUL: It's the kind of environment where you get a lot of ideas, not necessarily time to pull them all together, but you get the ideas. They tend to come together when you have some time off after the tour because you still have a high energy level and it can be used towards the songs.

HP: When you came to New York for that luncheon - that Swan Song thing, you really seemed a bit uncomfortable...

PAUL: Well - we really didn't know what was going on, and the gist of it was we were meeting lots of funny people in the business and it was quite a change for us because we had been rehearsing in sleazy bandrooms for about 6 months - and we just sort of dragged ourselves over here for it and we were a bit unprepared for it and the kind of people who were there.

HP: Especially Bonzo in a suit and tie...

PAUL: Right ... and then we got ourselves together more in L.A. and he showed up in a cowboy shirt...

HP: Do you feel strongly about being the focal point of the stage show?

PAUL: Well, slightly, being the singer. But it's really a group - not even a lead singer and a band, but a band - and I'm just part of it. We all see it that way, and we all do our little movements and things. It's mainly like a group projection thing, we all do it together. I have a special responsibility, because when you're the singer - you are out front and you just have to accept that and not let it worry you.

HP: How do you feel when people compare your voice to Rod Stewart!

PAUL: Comparisons, I don't complain about that - that's great. I think Rod Stewart is a great singer and I used to see him back in the old days before I even

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ON THE ROAD WITH LED ZEPPELIN

Remembrances Of Things Past

By Lisa Robinson

I was with Slade in Los Angeles on May 4, 1973 - when I heard the news via telephone that Led Zeppelin had broken the attendance record for any concert ever given by any single group, - 55,000 people in Tampa, Florida. Since it would cost only five dollars extra to return by plane to New York City via Miami - where Zeppelin were holed up for a week, I figured I might as well make the stop. I had never met the group, had only seen them perform once - in a Madison Square Garden afternoon show several years before, but I am certainly well aware of their prowess. In more ways than one, I might add. Sure I had heard all the tales of Zep's raunchy road adventures, and yes, I was actually terrified to meet up with them. But determined as well, *I* was going to Get The Story (at that time for the English music weekly whose New York correspondent I was) and nothing would stand in my way.

I flew all night in an electrical storm, which did not add to my sense of well being about this trip. Arriving in Miami at 8 A.M., I drove up to the fabulously tacky Doral Hotel on Collins Avenue expecting the worst. I found out that I would be able to see the group perform that night in Jacksonville — and that having been arranged, I spent the rest of the day debating whether or not to go down to the pool and Meet the Boys. I decided against it - rather see them perform first onstage.

Jacksonville, Florida, smells like no place I had ever been before. As I exited the airplane (with then - publicist, - now Swan - Song - V.P. - Danny Goldberg), I was almost physically taken aback by the pungent aroma that comes from the nearby paper mills. We forged ahead - finding our way to the huge Coliseum where the concert was already in progress. I was introduced to Richard Cole, Zeppelin's tour manager and a man who was well preceded by his reputation. He smiled politely and shook my hand. What?, I thought, but took advantage of his allowing me to stand by the amplifiers on the side of the stage where I watched the two and a half hour show in utter amazement.

Zeppelin's music onstage is always powerful, loud, impressive - but I hadn't been prepared for how much I would actually enjoy it. At its best, the music that I would come to hear throughout this tour would be shattering, lovely - and build to climaxes that I had seen far too little of in covering rock and roll. I was impressed with Robert's performance, but simply overwhelmed at that time with Jimmy Page; something special about this one, I thought - and scribbled it somewhere on the pink Beverly Hills hotel pad I was still shlepping around.

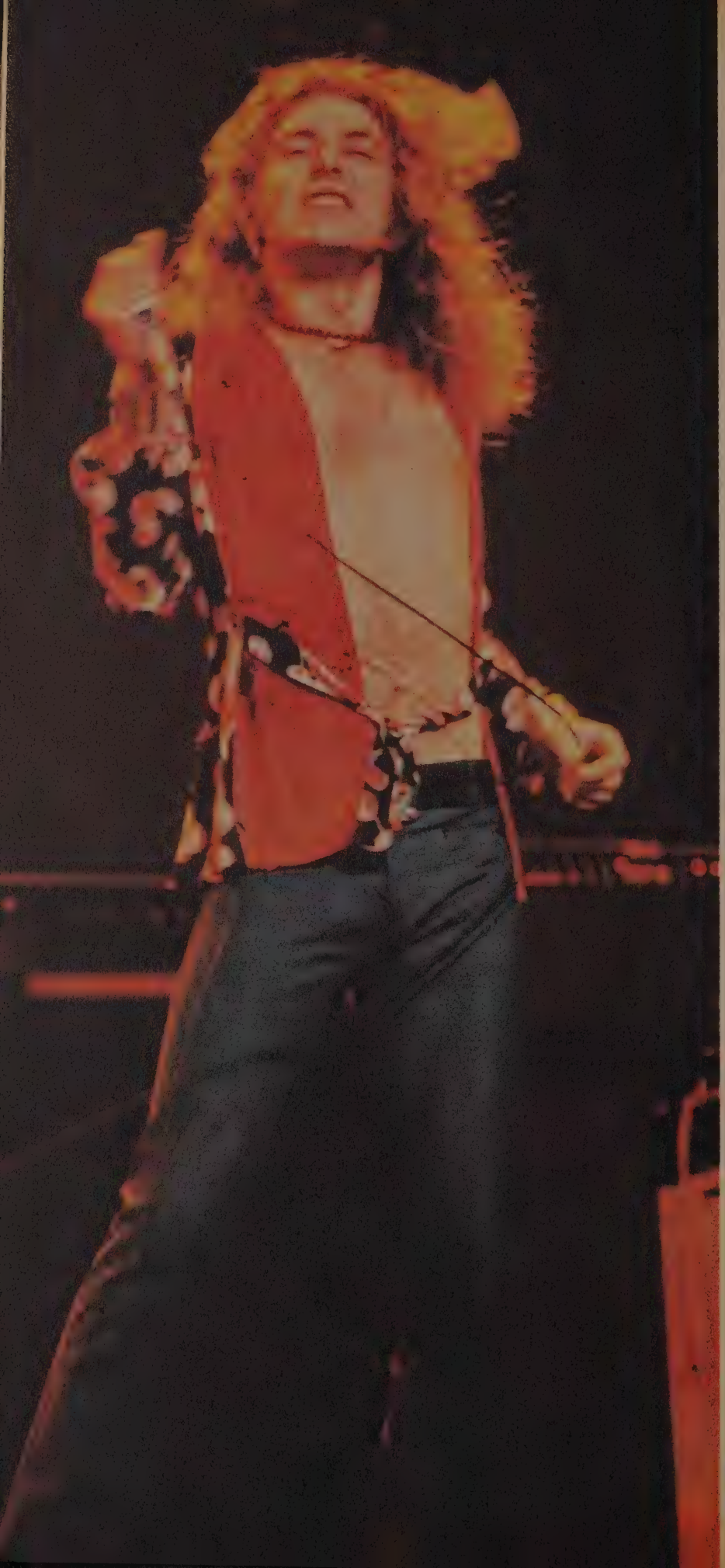
The next day I learned that the band was curious why I was "hiding out" in my room. "Is she afraid to meet us?", they laughed and so I had to show my face at the pool. Jimmy smiled politely and

Bob Gruen

remained vaguely detached. Peter Grant - Zeppelin's manager, was charming. John Bonham and John Paul Jones were not in sight. But Robert, clad only in a scanty red bikini, came over and sat down and told me how much he enjoyed reading my columns in England. That certainly was getting things off to a good start, I thought, and we chatted a bit more about mutual British friends until I was brave enough to bring up the subject of Zeppelin's ... err, *reputation*. "Oh that stuff," Robert laughed, "listen lots of it's true - I mean when we do something, we do it bigger and better than anyone else. But I mean all that stuff about bothering that female journalist during the last tour, that's bullshit. She was coming on to us the whole time ... y'know...," he grinned. For any of you who have actually met Robert, and all of you who have seen his photos, I don't think I have to point out that this rockstar has an extremely winning way. So naturally, I believed every word he said, and came away from the meeting feeling that he was a real surprise, a real pleasant surprise.

I was scheduled to spend a few days the following week with the band in New Orleans, a town I had never been to, and do my actual Interviews with Page and Plant as well as see another concert. I really found myself looking forward to going to New Orleans, talking to them both, *and* seeing another show. New Orleans was everything I had ever imagined it to be and more. The limousine provided by Peter Grant that met me at the airport stopped by the Royal Orleans Hotel right in the midst of the French Quarter. There were latticed balconies, adorable little streets, and I could have sworn I even heard someone singing the blues somewhere when I arrived at midnight. It really *was* a cross between "Saratoga Trunk" and "Streetcar Named Desire" - and I immediately fell in love with the city. I investigated the area - New Orleans stays open all night it seems, and the most popular drink is called a "Hurricane". Bourbon Street runs into Iberville and there's the Gateway Club where Frankie ("Sea Cruise") Ford sings nightly. There are drag clubs, broken bottles on the streets and tourist jazz joints. This is all in the French Quarter which is, mind you, only 6 by 14 blocks - but people who know say that you can spend your whole life in New Orleans without ever leaving that section. It's a wicked, sexy town - and to top it all off, Zeppelin's visit coincided with the fullmoon.

The entourage was assembled around the pool for a full day's sun. I managed to get Jimmy alone for a few hours on a rooftop observation deck and we talked. Jimmy laughed and explained why Zeppelin was doing interviews on this tour; "Nobody really knew who I was.



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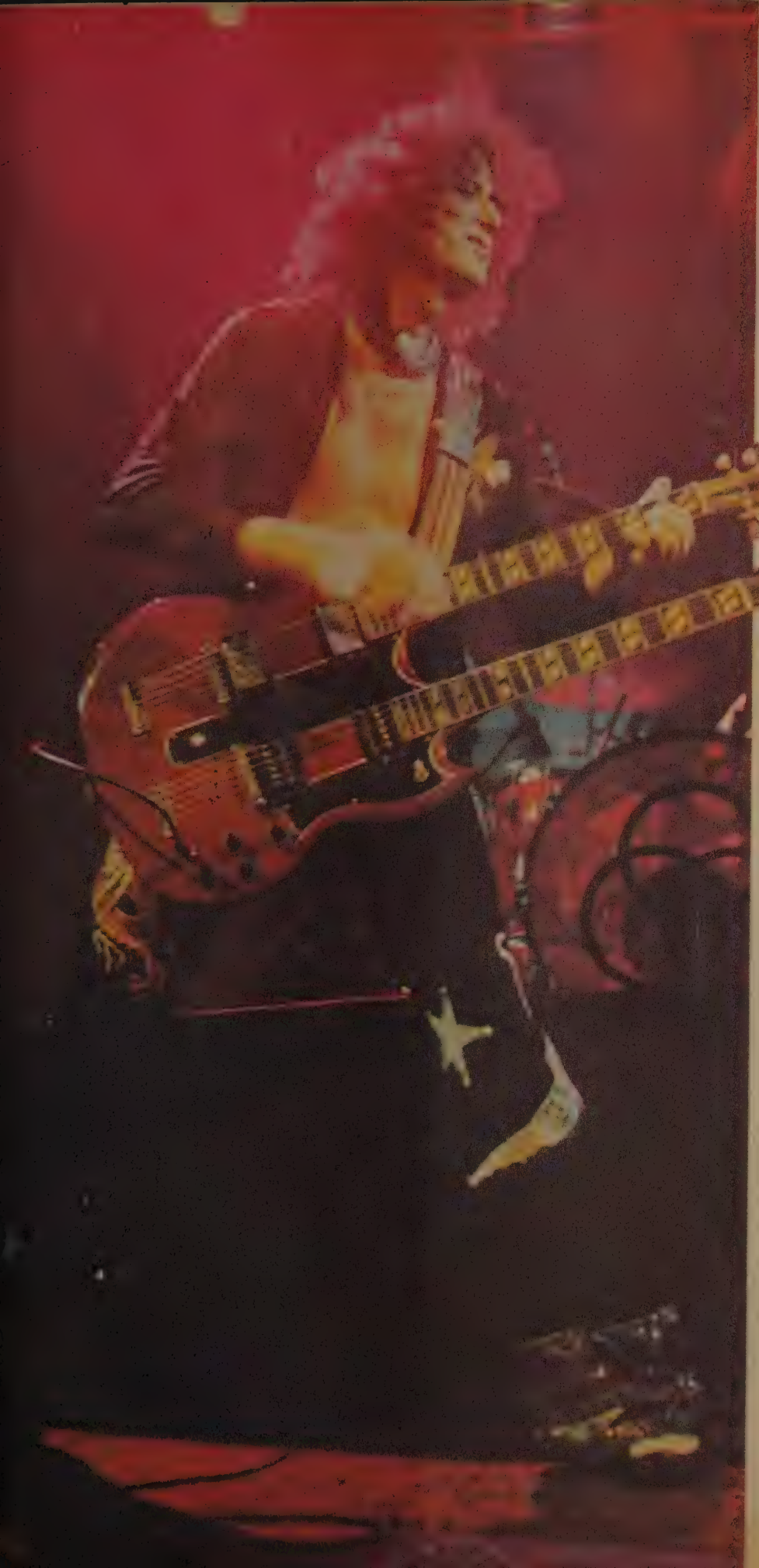
and I thought it was time to say something. You know - the papers, especially in England often seem to wallow in rubbish, they don't want to talk about the *music*, they'd rather have orgies on other topics. And it just got to a point where I couldn't read any of the stuff. I may be a masochist in certain regions, but I'm not about to tear myself to bits ... reading." And so we talked about the music; how "Dazed and Confused" changes every night onstage, and how Jimmy and every other member of the band for that matter wouldn't play it any more if it ever got boring for them. And we dispensed with the subject of the Yardbirds very quickly, both of us agreeing that there had been, perhaps, enough said about all that. "There were things about that band that should be known only to people who were involved in the actual situation," Jimmy said, "not for other people's ears. If there are some people who were there who want to be indiscreet, well - that's up to them."

"Sometimes I *have* thought it might be nice to have another guitarist onstage," Jimmy admitted at the time, "but then again, it's more of a challenge to try and work it out with what we've got in Zeppelin right now. I don't really think there's anything that we can't do amongst the four of us."

Jimmy confessed that when the group first went to Atlanta - for the first gig, he was a bit nervous; the thought of all those thousands of kids coming to see just the four of them. "But," he smiled, sipping at some ridiculous Southern fruit concoction, "at that particular gig - as well as all the others so far in fact, one has had nothing to worry about. The audiences have been giving out so much warmth that you just have to give it back to them.

Robert agreed when we spoke later. "It's like 'light a candle' - y'know? I think the kids realize that we do give so much of ourselves onstage - and so they want to give it back to us. That ability onstage to make people happy for a short time - it's not power, it's certainly nothing to do with riots or revolution. I'd just like them going away feeling satisfied ... satisfied and exhausted," he laughed.

In New Orleans Atlantic President Ahmet Ertegun had a party for the band. It was held in some funky recording studio in god knows what section of town. You had to get into a very shaky looking elevator and be pulled up by ropes to get to the room where Mardi Gras Indians were already dancing paradestyle in their feathers and glitter. (Imagine twenty Dr. Johns ... and that's what it was like, all led by an old colored man in a full dress suit, top hat and cane.) Real down-home food was served, ribs, corn bread - the whole number. Zeppelin loved it, especially when such legendary New Orleans musicmen like Ernie K. Doe, Professor Longhair and the Meters performed. When Atlantic Vice President Jerry Greenberg started to sit in on the drums, with Atlantic UK Chief Phil Carson doing honors on the bass and John Paul Jones playing his very best cocktail



lounge organ, it was well into the early hours of the A.M. Everyone trooped out in a rather drunken state and went to the local teenage hangout - the Deja Vu, where (what else?) "The Crunge" blasted forth from the jukebox. As we sat on a balcony, looking at the full moon and sipping tom collins, Robert said, "I like these kind of places. I like to go where kids go, I mean I'm a kid myself, y'know?"

It would be a few months later before I would catch up with the band again. After touring for the first four weeks, they took a one-month vacation, (returning to home and family), and then came back for the second half of the US tour. This time they would travel on their own luxurious 707 jet - the Starship, instead of the smaller plane they had utilized for the first half of the tour. They were the first rock group to use the Starship - and it was appropriately painted gold and maroon, with letters LED ZEPPELIN spelled out by the wing. The Starship could hold about 33 people inside, and many times it was full. There was a mirrored covered, combination bar-organ, a color videotape machine and television, fur covered bedspread in the bedroom, an actual fire in a small sitting room, showers .. all the comforts of home and then some.

As the huge glamorship took off from Butler Field at New York's LaGuardia Airport on its way to Pittsburgh late in July, I clutched Ahmet Ertegun's hand for moral support. "Don't worry," he said, referring to my fear of flying, and said a little Moslem prayer he swore by for takeoffs. Much Dom Perignon later but before we realized it, we were in Pittsburgh - on our way to Three Rivers Stadium where 32,000 kids waited to see Zep perform the outdoor gig. With the police escort that sirened us in limousines to and from the concert - the whole trip - from Drake Hotel on New York's East Side to Pittsburgh and back, took about 5 hours. And that's with a two and a half hour concert as well. Led Zeppelin is amazingly efficient.

Toward the end of that same week, Zeppelin would play three dates in Madison Square Garden. Of course all Zeppelin avenues had been sold out well in advance, and I was excited to see what would happen with the show in my home town. The concerts were important - New York is always the big one - but also it marked the end of the tour. So, while the group was exhausted, they were still very up for the whole thing - and even were planning some extra special surprises for the last few nights.

I had never gone to a concert at the Garden with a police escort before, and it was terrific to rush through the hot Manhattan streets (*and* traffic) in this manner. Up the ramp to the Garden, backstage, into the dressing room - some white wine and a few backstage bits of food and then it was time for the show. As

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KEITH RICHARD THE ROLLING STONE

Talks About Stones Tour Plans, Up Coming Recordings, His Teeth, And Other Things...

Keith Richard. The very mention of this particular Stone's name brings forth all that *image* stuff ... From early punkhood to the more recent menacingly strungout look, Keith Richard has evoked more of that delicious sense of danger than any rock and roll musician probably has a right to; nonetheless he's stuck with it - and whereas he doesn't seem to mind at all, it may not necessarily be the Real Truth Behind the Man. People who know him say that he's incredibly bright, articulate, witty. You may not believe it, because you've been brought up on The Image. But having talked to him recently, while he was in Switzerland, I was astounded to note that he is actually, incredibly bright, articulate, witty. This is not to take anything at all away from the fact that there are those of us who feel he *is* the Rolling Stones. Never mind Jagger's aristocratic petulance. Sure his voice is great, and at one time he moved sexier than did any white man onstage, but it's the seventies now - and if there is one person who seems to be the core of the rock and roll of the Rolling Stones, it's Keith Richard.

And in case you were wondering how he spells his last name - (on the back of the most recent lp it's with an "s" at the end, whereas usually it's been spelled without - as we're doing here...) he laughed and said, "Well, my last name *is* Richards -

with the *s*, but Andrew Loog Oldham thought it a good idea back then to drop it. It confuses me ... but I don't really mind. I hadn't noticed it on the back of this lp cover, I guess Mick did that. Maybe I should go back to that ... Anyway, it was just a whim of Andrew's, I think he thought it sounded more in keeping with the times. But that was ten years ago..."

As far as Stones' future plans are concerned, it's a bit mind boggling. After having been in several days of meetings with all the business people and the rest of the band, Keith said, "Well - what we're thinking of is something like this: We'll go and do some sessions in December to start recording a new album which we hope to have out by May. Because, hopefully in June we'll be starting a tour which will last a year all together. It would start in America and go through there until about August, with maybe South America and Canada thrown in somewhere during. After which there will be a break when we hope to be able to get a live album out - of the American tour. Following that - starting around November, or October or something, will be the second half of the tour, which will probably be Australia, Asia, and ending up in Africa. There we hope to be able to make some kind of a movie, a different kind of a movie, not just a documentary. But I can't really say any more than that at the moment, because it isn't any more than that. It's just an idea we've got about making a different kind of a movie. But that's all in the air, that one. Anyway - that will take us until about Christmas, when we'll have another break, and we'll have to start recording another album because by then it will have already been a year since we will have done the one we're planning to do now, if you follow me."

Yes, I do, but I'm exhausted. "Yes," he laughs, "and then it goes on for the third part of the tour which would be Europe, hopefully the Iron Curtain, England, etc. ... which would take us a year from the start of the tour. That would then be one June later, and it would end in June, 1976. That's basically what we talked about."

(When asked about these plans, Peter Rudge, tour manager for The Stones, was slightly more hesitant. "Let's just say that there is a desire on the part of the Stones to tour, and in a lot of countries. Of course you get a lot of ideas when you're up there in the Alps," he smiled, talking in his posh New York offices, "right now everything is in the talking stage. Of course if you do want to get around to all those places you have to drag it out over a period of a year or two.")

As far as the work is concerned, Keith remarked that for the past year all they'd really done was concentrate on making a good album, and now that that's been done (everyone obviously agrees that it's one of the best Stones' lps ever) they want to get back out on the road. "Actually," Keith remarked, "we didn't take any more time doing this record than any other, it's just that there were a lot of gaps between, is all. In the old days we used to put albums out within six months of each other - but that's when albums used to take two weeks to a month to make. I hope that the next one we do will be as good if not better than this, Mick and I are writing songs for it now. It should be mixed and done and ready to come out at the start of the roadwork."

Discussing the problems that they had

All photos by Michael Putland

with the mastering of "It's Only Rock & Roll" (Mick was in the States seemingly for *months* doing the thing, whereas Keith was responsible for the English and European master) Keith said, "If you look at the record you'll notice that there's very little space between the end of the record and the label; and the grooves between the songs ... it's very long, actually. It's just one of those technical things where if one side is around twenty four minutes long you have to be sure that you master it properly or the needle will go jumping across the record."

There was some discussion about outtakes, apparently four or five tracks didn't get included on this album, and may show up in the future. "Usually the problem is that by the time you do the next album, you don't want to have old tracks on it," Keith said, "but we might have one or two things leftover that we really like. We did do "Drift Away" - that's still around, but it really will depend on what we have left when it comes time to put the next album together, y'know? I mean it's there in the can, and if we looked around and saw that we needed an oldie, or another track - then we might use it."

"There is an album coming out sometime under our control," he added, referring to the one that was supposedly in litigation with former manager Allen Klein, "Known as the "Black Box Album in Litigation" - that's how we refer to it. That's coming out with some good old stuff on it."

As far as ever recording any old Stones material in a new and/or different way, Keith said that they'd rather just do it live, onstage. And that he'd love for Mick Taylor to do some writing because it would remove some of the burden from his and Jagger's shoulders: "The more writers in a band, the better." But would they be *Stones* songs? "Well, that's the thing ... because Mick and I really know how to write material for the Stones, and I don't know if anybody else does. It takes a while to get the hang of it." Followed by the inevitable solo album question. Followed by the inevitable answer: "I'm not thinking about it at all. The only way I could see it is that I have a few tracks in the can from a session here and a session there, and if I had enough tracks that I liked, then I would do it. That's the only way I would like to do it." Keith did admit to enjoying performing with Ron Wood onstage in that London concert recently, ("I'd been away from performing so long, it was a shot in the arm") and that he likes to play with other musicians. "It's nice playing with other musicians, like that thing with Ron, and I play with musicians in Jamaica sometimes..." but basically he seems quite content with working out his music in the context of the Stones. "I like to draw and paint," he mumbled ... "but it's nothing serious really." Are you lazy? "Um, basically, yes."

Turning a bit more to the personal side, I asked him if he and Anita lived a quieter life, or just did ... *funkier* things than did Mick and Bianca, for example. Certainly they're not as publicly visible. "Well ... yeah ... when I go out I really sort of go to pubs; or to see raeggae groups in London or wherever, places where there aren't a lot of photographers about." I see. Does he get mobbed when he goes out? "No ... no, I never get mobbed. But I don't go to places where people would necessarily bother me. I've been to the Rainbow, for instance..."

Keith lives part of the year in Switzerland, he's allowed three months in England, (taxes) says that two is actually enough for him (he spends those in London), and has just bought a house in Jamaica. "I like Jamaica," he said, "I like the music - there's music everywhere in Jamaica. And I like the people, and it's sunny there."

What music do you listen to? "Oh, a lot of black music, raeggae music, rock and roll. Country music." What did you think of Bill Wyman's solo album? "Well," he said diplomatically, "I thought it was a good try. If I was Bill I would have put a few oldies on it, y'know?, rather than a whole album of new material. Just so that there would have been some things on it that people were more familiar with." Favorite Stones' albums? "Oh ... I thing 'Beggar's Banquet', 'Sticky Fingers' and 'Let It Bleed'."I did *not* ask favorite colours and/or foods, but I did inquire discreetly about his health. "Oh, I'm very healthy." Really? "Sure ... you can't do all the things I do and not be healthy," he replied, whereupon I mumbled that it was fabulous to be able to actually be healthy and still have *that* image. "That's the trick," he said seriously ... well, maybe not so seriously. Then talked a bit about his forthcoming skiing plans. Somehow, I murmured, the image of Keith Richard on skis is something ... well, I would quite like to have a photograph of it. "Oh, wait til you see me, I'm dynamite," he said. "I haven't been able to do any yet here, I'm waiting for a giant snowfall."

Getting back to the Stones, I wondered if Keith was constantly asked, (even in his infrequent interviews) about past history ... Brian Jones, obscure data, and the like. "Oh yes, you do get asked all those questions, especially in Europe. The pop magazines particularly. They ask you stuff about eight years ago, and you know - we don't remember that. And people have so many wrong ideas of *what happened then.* I don't think there's ever really been a good book written about the Stones ... I haven't read Scaduto's book, but it sounds rather like some mammoth Marianne Faithfull reminiscence. And you know what women's memories are like, especially about things like that," he laughs. "I've read a bit of Robert Greenfield's book - 'STP' - but no one's ever really done it accurately. Perhaps one day we could collaborate with a writer that we all liked, something like that. We haven't actually ever done that." As far as any of the Stones' movies — "Gimme Shelter" was a good film," Keith said, "it showed something the way it was ... and Robert Frank's movie is good." Ah, yes. Which brings me to the subject of Robert Frank's movie about being-on-tour-with-the-Stones; titled "Cocksucker Blues" and some say so outrageous that it will never be able to be released. "Well," Keith chuckles," we may do a pornographic album to go along with it ... sort of like a soundtrack. Everyone would have to contribute a pornographic song. We've got one from Dr. John called 'How Much Pussy Can You Eat'. If more people come up with them, then we could put it out. I'm still working on my contribution."

Revealing the mystery surrounding the "Glimmer Twins" production credit on "It's Only Rock & Roll", Keith said, "well - me and Mick are the Glimmer Twins, and that came about several years ago when we were on a cruise ship ... some weird journey ... and there were all these very strange English tourists on board who kept asking us to give them a glimmer about what it was like to be young, and superstars and all this rubbish. Somebody actually came up and said 'give us a glimmer' ... so we called ourselves the Glimmer Twins, and saved it, until now." For those readers who might be guitar freaks, Keith uses Gibsons, Les Paul Juniors, and Fender Telecasters ... and Stratocasters. But of course, those are only the ones that can be bought in shops. "I also have a guy, who's becoming quite famous in his own right," Keith said, "Ted Jones - actually his real name is Newman Jones III - he's from Arkansas. And he's been making guitars for me with special kinds of tuning. I've had a five string guitar made which is for a certain kind of playing ... they're the kinds of things you can't get anywhere except from him because he makes them all by hand, and it takes quite awhile. Otherwise I use pretty much what everyone else does — Gibsons and Fenders, because they're the best ones you can get. I used the first Dan Armstrong see-through Ampeg that he made, it was the prototype. Dan Armstrong made it by hand and it was very good. But it got stolen, and when I got some more from the factory they just weren't of the same standard. That happened to be the one he made first, and it was very good."

Keith added that on certain songs on "It's Only Rock & Roll" - for example "Time Waits For No One" - he and Mick T. used a quitar synthesizer, also known as a "hi-fly". "It's a white flat box that looks like a bathroom scale when you put it on the floor, and you can get a lot of different sounds out of it."

As we were about to say our goodbyes, I realized I had almost forgotten to ask him about The Teeth. "Oh yes," he smiled, (?), "The Teeth. Well, the situation with The Teeth is that they're in the process of undergoing a major overhaul at the moment. While I'm going to Switzerland I'm going to a dentist and I'm, err ... changing my image. More of a sort of *clean* look." Are you having them *designed* in any special way like Bowie did with his ... you know, *fangs*, or anything. "Nah," replied Keith, "right now I'd just be happy to have teeth, you know - a new, shiny tooth, I don't care what shape they're in." So, you'll be smiling a lot? "Yeah, right." Somehow, I'm not so sure I can believe that.□

HIT PARADER

TOP HIT SONGS OF '75

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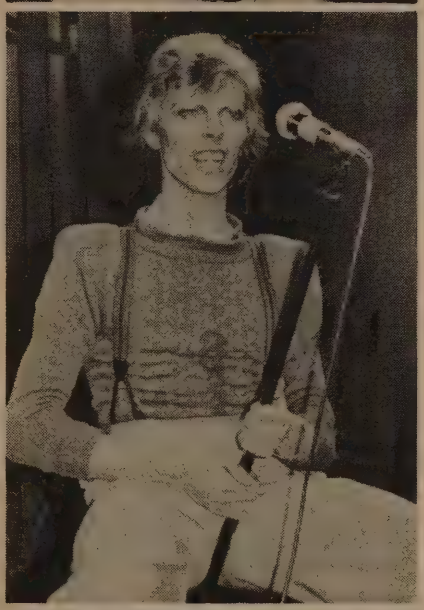

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ROCK ME GENTLY

(As recorded by Andy Kim)

ANDY KIM

Ain't it good, ain't it right
That you are with me here tonight
Music playin', our body's swayin' in time
Touchin' you so warm and tender
Lord, I feel such a sweet surrender
Beautiful is the dream that makes you mine.

Rock me gently, rock me slowly
Take it easy don't you know
That I have never been loved like this before
Baby, baby rock me gently rock me slowly
Take it easy don't you know
That I have never been loved like this before.

Oh my darlin', oh my baby
You got the moves that drive me crazy
And on your face I see a trace of love
Come hold me close
Don't let me go
I need ya honey
I love you so
You were made for me by the stars above.
(Repeat chorus)

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SHA-LA-LA (MAKE ME HAPPY)

(As recorded by Al Green)

AL GREEN

Sha-la, la, la, la, la, la, oh baby
Sha-la, la, la, la, la, la, oh baby
I've been gone so long
I don't know what to do
Oh baby and I hope you will know
All I've been going through
Oh make me happy baby so I can say
Sha-la, la, la, and I love you
Sha-la, la, la, la, and thinking of you.

I know you can tell
What's on my mind
I've been feeling this way
For such a long time
Oh, make me happy baby
So I can say
Sha-la, la, la, la, and I love you
Sha-la, la, la, la, thinking of you.

I tried an experiment
Just won't die
Sha-la, la, la, la
Make you cry
It's something that
Just gets down in your bones
Once I've seen you
I can't leave you alone
Oh, make me happy baby
So I can say
Sha-la, la, la, la, and I love you
Sha-la, la, la, la, thinking of you.

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KUNG FU FIGHTING

(As recorded by Carl Douglas)

CARL DOUGLAS

Oh ho ho hoo
Oh ho ho hoo
Oh ho ho hoo
Oh ho ho hoo
Ev'rybody was Kung Fu fighting
Those cats were fast as lightning
In fact it was a little bit fright'ning
But they fought with expert timing.

There were funky Chinamen from funky Chinatown
They were chopping them up
They were chopping them down
'Tis an ancient Chinese art
And ev'rybody knew their part
From a feinting to a slip and a kicking from the hip.
(Repeat chorus)

There was funky Billy Chin and little Sammy Chung
He said here comes the big boss
Let's get it on
He took a bow and made a stand
Started swaying with the hand
A sudden motion made me skip
Now we're into a brand new trip.
(Repeat chorus)

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SALLY G.

(As recorded by Paul McCartney)

PAUL & LINDA McCARTNEY

Some where to the south of New York City
Lies the friendly state of Tennessee
Down in Nashville town I met a pretty
Who made a pretty big fool out of me
And they call her Sal-ly, Sal-ly G.

I run my eyes across her as she sang
I used to love to hear her sweet guitar
And they call her Sal-ly, Sal-ly G.

Now I'm on my own
Why d'you wanna do the things you do to me
You're my Sal-ly, Sal-ly G.
Took the part that was the heart of me
Sally G.

Me and Sally took up
Things began to look up
Me and her were goin' strong
Then she started lyin'
I could see our love was dyin'
I heard a voice say move along - move along.

Night life took me down to Printers Alley
Where Sally sang a song behind a bar
Again I wonder if she ever really understood
I never thought to ask her what the letter G. stood for
But I know for sure it wasn't good.

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CAN'T GET ENOUGH

(As recorded by Bad Company)

MICK RALPHS

Well I take whatever I want
And baby I want you
You give me something to need
Now tell me I got something for you.
Come on, come on, come on
Come on and do it
Come on, come on do what you do
I can't get enough of your love
I can't get enough of your love
I can't get enough of your love.
Well it's late and I want love
Love that's going to break me in two
Don't hang me up in your doorway
Don't hang me up like you do.

(Repeat chorus)

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DO IT ('Til You're Satisfied)

(As recorded by B. T. Express)

BILLY NICHOLS

Come on and do it, do it
Do it 'til you're satisfied
Whatever it is
Do it, do it 'til you're satisfied
Come on and do it, do it
Do it 'til you're satisfied
(Whatever it is)
Do it, do it 'til you're satisfied.

Some people know just what they're tryin' to do
Whatever it is you've got it
As long as it pleases you
Make it last as long as you can
And when you're thru, it's up to you to try it again.
(Repeat chorus)

Everybody knows what they've got to do
Whatever it is
As long as it pleases you
Just take some time and relax your mind.

Then do it, do it
Do it 'til you're satisfied
(Whatever it is)
Do it, do it 'til you're satisfied
Come on and do it, do it
Do it 'til you're satisfied
(Whatever it is)
Do it, do it 'til you're satisfied.

Do it, do it, do it 'til you're satisfied
(Whatever it is)
Do it, do it 'til you're satisfied
Come on and do it, do it
Do it 'til you're satisfied
(Whatever it is)
Do it, do it 'til you're satisfied

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SHININ' ON

(As recorded by Grand Funk Railroad)

M. FARNER
D. BREWER

We are winners and losers
Bed fellow choosers
Put here to pass by the times
We are space age sailors
All had our failures
Now ev'rybody gonna shine

Keep it shinin' on.
Keep it shinin'on.

See the fire within me burnin'
Touch the fire, makes me feel so fine
Keep the fire within you livin'
Ev'rybody gonna shine, shine, shine,

Keep it shinin' on
Keep it shinin' on
Keep it shinin' on
Keep it shinin'
Keep it shinin'
Keep it shinin' on.

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EYES OF SILVER

(As recorded by The Doobie Brothers)

TOM JOHNSTON

Eyes of silver
Hungry and aware
Eyes of silver
Your mystic love I share
Cause I'm hungry baby for the love you give away
To kick out all that stupid pride that's standing in my way
Inside my eyes are open wide for your eyes of silver
On which I shall rely
Diamonds are forever
And gold can make you lie
But your eyes of silver shine on, shine on.
Blades of steel have helped a man to conquer all

Rubies by the hundreds fill the Taj Mahal

But your eyes of silver you tell me what I need to bring this cold and lonely man down to his bended knees
Inside my arms are open wide for your eyes of silver
On which I shall rely.

Diamonds are forever
And gold can make you die, die, die, die,
But your eyes of silver
Shine on, shine on, shine on
Baby, yeah, baby shine on baby with your eyes
Eyes of silver shine on, shine on
Eyes of silver let it shine on, shine on.

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TIN MAN

(As recorded by America)

DEWEY BUNNELL

Sometimes late when things are real and people share the gift of gab between themselves
Some are quick to take the bait and catch the perfect prize that waits among the shelves.

But Oz never did give nothin' to the tin man that he didn't, didn't already have
And 'cause never was the reason for the evening
Or the tropic of Sir Galahad.

So please believe in me
When I say I'm spinning round, round, round, round
Smoke glass stain bright color image goin' down, down, down, down
Soap suds green like bubbles.

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FEEL LIKE MAKIN' LOVE

(As recorded by Roberta Flack)

EUGENE McDANIELS

Strollin' in the park watchin' winter turn to spring
Walkin' in the dark seein' lovers do their thing
That's the time I feel like makin' love to you
That's the time I feel like makin' dreams come true, oh baby.
In a restaurant holdin' hands by candlelight
While I'm touchin' you wanting you with all my might
That's the time I feel like makin' love to you
That's the time I feel like makin' dreams come true, oh baby.
When you talk to me when you're moanin' sweet and low
When you're touchin' me and my feelings start to show
That's the time I feel like makin' love to you
That's the time I feel like makin' dreams come true, oh baby.

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MANDY

(As recorded by Barry Manilow)

SCOTT ENGLISH
RICHARD KERR

I remember all my life
Raining down as cold as ice
Shadows of a man, a face through a window
Cryin' in the night
The night goes into.

Morning's just another day
Happy people pass my way
Looking in their eyes I see a mem'ry I never realized
You made me happy
Oh Mandy well you came and you gave without taking
But I sent you away
Oh Mandy, well, you kissed me and stopped me from shaking
And I need you today
Oh Mandy.

I'm standing on the edge of time
I've walked away when love was mine
Caught up in a world of uphill climbing
The tears are in my mind and nothing's rhyming.

Oh Mandy well you came and you gave without taking
But I sent you away
Oh Mandy, well, you kissed me and stopped me from shaking
And I need you today
Oh Mandy.

Riding on a country bus
No one even noticed us
Yesterday's a dream, I face the morning
Crying on the breeze, the pain is calling.
(Repeat chorus)

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SKIN TIGHT

(As recorded by The Ohio Players)

JIM WILLIAMS
CLARENCE SATCHELL
LEROY BONNER
MARSHALL JONES
RALPH MIDDLEBROOKS
MARVINE PIERCE

You're a bad, bad misses
In your skin tight britches
Running folks in ditches
They're about to bust their stitches
Yeah skin tight
Skin tight yeah
You're a real fine lady
When you walk into the city
Step up, stay up on time
Cash money you're bound to find
Skin tight, skin tight, skin tight.

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SWEET HOME ALABAMA

(As recorded by Lynyrd Skynyrd)

RONNIE VAN ZANT
ED KING
GARY ROSSINGTON

Big wheels keep on turnin'
Carry me home to see my kin
Singing songs about the southland
I miss ole 'Bamee once again
And I think it's the same, yeah.

Well I heard mister Young sing about her
Well I heard o'Neil put her down
Well I hope you young will remember
A southern man don't need him around.

Sweet home Alabama
Where the skies are so blue
Sweet home Alabama
Lord I'm coming home to you.

In Birmingham they love the governor
Now we all did what we could do
Now Watergate does not bother me
Does your conscience bother you?
Tell the truth.
(Repeat chorus)

Now Muscle Shoals has got the swampland
They been known to pick a song or two
Lord they get me off so much
They pick me up when I'm feelin' blue
Now how 'bout you.
(Repeat chorus)

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MOVIN' ON

(As recorded by Bad Company)

MICK RALPHS

I get up in the morning and it's just another day
Pack up my belongings, I got to get away
Jump into a taxi and the time is getting tight
I got to keep a-moving
I got a show tonight
And I'm movin' on, movin' on from town to town
Movin' on baby, never see the dirt on the ground
I check into the ticket desk, a half an hour to go
Heading for the boarding gate, I'm feeling kind of low
Fifteen minutes later I'm sitting on my plane
Fastening my safety belt I'm taking off again
And I'm movin' on, movin' on from town to town.

Movin' on baby, heh, I'm never touching the ground
Woh, woh, woh, woh, woh, woh, woh, woh
Movin' on, movin' on from town to town
Movin' on, I can't seem to stop now.

Movin' on, movin' on from town to town
Movin' on, movin' on from town to town
Movin' on, baby, heh
I never seem to slow down.

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(SHE'S) SOME KIND OF WONDERFUL

(As recorded by Grand Funk Railroad)

JOHN ELLISON

I don't need whole lots of money
I don't need a big fine car
I got everything that I paid for
I got more than I can ask for
I don't have to run around
I don't have to stay out all night
'Cause I got a sweet, sweet lovin' woman
She knows just how to treat me right
My baby she's all right
My baby she's clean out of sight
Don't you know she's some kind of wonderful
Yes she is some kind of wonderful.

When she hold me in her arms
She sets my soul on fire
When my baby kisses me
My heart is filled with desire
She wraps her lovin' arms around me
Almost drives me out of my mind
I get funny little feeling inside me
Chills run up and down my spine
My baby she's all right
My baby she's clean out of sight
Don't you know she's some kind of wonderful
Yes she is some kind of wonderful.

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DANCIN' FOOL

(As recorded by The Guess Who)

BURTON CUMMINGS
DOMENIC TROIANO

It was a Saturday night without a whole lot shakin'
Ooh my, ooh my I was bored
I had my best duds on it was a chance worth takin'
Somehow I was still ignored
Been too long since I been shy and lonely
Ooh, but that's okay
Need some gal to be my one and only.

I got a wink and a smile from a flashy filly
Ooh my, ooh my she looked grand
She said "I like your style, now don't go acting silly"
Ooh my ooh, she grabbed my hand
Never thought that I could shake and groove it
Now I'm a dancin' fool
Dug my feet 'cause they could really move it.

She got the message across and me and her got kissin'
Ooh my, ooh my havin' fun
I know that this is the thing that I've been really missin'
One more dance has just begun
No more time for feelin' shy and lonely
Now I'm a dancin' fool
Found some gal to be my one and only
Ooh, I'm a dancin' fool
I'm a dancin' fool, I'm a dancer.

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LADY

(As recorded by Styx)

DENNIS DeYOUNG

Lady when I'm with you I'm smiling
Give me all your love
Your hands build me up when I'm sinking
Touch me and my troubles all fade.

Lady from the moment I saw you standing all alone
You gave all the love that I needed
So shy like a child who had grown
You're my.

Lady of the morning
Love shines in your eyes
Sparkling, clear and lovely
You're my lady.

Lady turn me on when I'm lonely
Show me all your charms
Evenings when you lay down beside me
Take me gently into your arms
You're my.
(Repeat chorus)

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WATERLOO

(As recorded by Abba)

BENNY ANDERSSON
STIG ANDERSON
BJORN ULVAEUS

My, my at Waterloo Napoleon did surrender
Oh yeah and I have met my destiny in quite a sim'lar way
The history book on the shelf is always repeating itself.

Waterloo, I was defeated you won the war
Waterloo, promise to love you forever more
Waterloo, couldn't escape if I wanted to
Waterloo, knowing my fate is to be with you
Wa, wa, wa, wa, Waterloo
Finally facing my Waterloo.

My, my I tried to hold you back but you were stronger
Oh yeah and now it seems my only chance is givin' up the fight
And how could I ever refuse I feel like I win when I lose.
(Repeat chorus)

So how could I ever refuse I feel like I win when I lose
Waterloo, couldn't escape if I wanted to
Waterloo, knowing my fate is to be with you
Wa, wa, wa, wa, Waterloo
Finally facing my Waterloo.

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TURN TO STONE

(As recorded by Joe Walsh)

JOE WALSH
TERRY TREBANDT

Hey now the well's run dry
Pages of your book on fire
Read the writing on the wall.

Hoe down it's a show down
Everywhere you look they're fighting
Hear the call.

And you know it's getting stronger
I don't think they can last much longer
Turn to stone.

There's a change in the wind
You know the signs don't lie
Such a strange feelin' and I don't know why
It's takin' such a long time.

Backyard people and they work all day
When the day gets wasted, safe to say
That they're tastin' makes the words rhyme
And you know we're gettin' stronger
I don't think they can last much longer
Turn to stone.

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I DIDN'T KNOW

(As recorded by The Three Degrees)

BUNNY SIGLER
RENA SINAKIN

I didn't know, babe
I would fall in love with you
I didn't know, babe
When you touched me, I knew it was all true
Swooped down on me like a hawk upon a dove
You touched me and I knew I was in love
You were sent to me from somewhere up above
Hey, baby hold on to our love.

I didn't know, babe
I would be your lady, lady
I didn't know, babe
Lovin' you could almost run me crazy
Well, it's hit me hard, it's hit me fast
Making me forget about the past
I'm just hoping and I'm praying that we can try to make the feeling, make this last
And last babe, and last.

I didn't know babe, I would be your lady, lady.

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I SHOT THE SHERIFF

(As recorded by Eric Clapton)

BOB MARLEY

I shot the sheriff but I didn't shoot no deputy
Oh no oh

All around in my home town
They're trying to track me down
They say they want to bring me in guilty
For the killing of a deputy
For the life of a deputy (but I say).

I shot the sheriff but I swear it was in self defense
I shot the sheriff and they say it is a capitol offense

Sheriff John Brown always hated me for what I don't know
Ev'ry time I plant a seed he said kill it before it grow
He said kill them before they grow
(Read it in the news).
I shot the sheriff but I swear it was in self defense
(Where was the deputy?)
I shot the sheriff (but I swear it was in self defense)

Freedom came my way one day
And I started out of town yeah
All of a sudden I saw Sheriff John Brown aiming to shoot me down
So I shot, I shot, I shot him down and I say
If I am guilty I will pay.

Reflexes had got the better of me
And what is to be must be
Every day the bucket ago a well one day.

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CAN'T GET ENOUGH OF YOUR LOVE BABE

(As recorded by Barry White)

BARRY WHITE

I've heard people say that too much of anything is not good for you baby
But I don't know about that
As many times as we've loved
Shared love and made love
It doesn't seem to me like it's enough
It's just not enough
It's just not enough.

My darlin' I can't get enough of your love babe
Girl I don't know I don't know why
Can't get enough of your love babe

Oh some things I can't get used to no matter how I try
It's like the more you give the more I want
And baby that's no lie
Oh no babe

Tell me what can I say
What am I gonna do
How should I feel when ev'rything is you
What kind of love is this that you've given me
Is it in your kiss or just because you're sweet
Girl all I know is every time you're near
I feel a change
Somethin's movin'
I scream your name
What you got me doin'.

Girl if I could only make you see
And make you understand
Girl your love for me is all I need
And more than I can stand
Oh well babe.

How can I explain
All the things I feel
You've given me so much
Girl you're so unreal

Still I keep loving you
More and more each time
Girl what am I gonna do

Cause you've blown my mind
I get the same old feelin'
Every time you're near

I feel a change
Somethin's movin'
I scream your name
Look what you got me doin'.

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DREAM ON

(As recorded by The Righteous Brothers)

DENNIS LAMBERT
BRIAN POTTER

Lay your head down on my shoulder
I won't let the night get colder
I'll protect you
I'll be keeping trouble far from where you're sleeping
Until you wake in the morning
You've got the world to yourself.

Dream on
Dream about the world we're gonna live in one fine day
Dream on
Spend the night in heaven
I'll be here to light your way
Some day tomorrow we'll smile
But little girl in the mean while
Dream on.

You're a princess, chains around you
I'm a hero who just found you
Til a brand new day must wake you
Let imagination take you girl where the music is playing
I'll be along in a while.
(Repeat chorus)

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YOU GOT THE LOVE

(As recorded by Rufus featuring Chaka Khan)

CHAKA KHAN
RAY PARKER JR.

Love me right
What's the matter with you
Hold me tight
Why must I tell you what to do
Smilin', smilin' comes as no surprise
Smilin', hidin' what I see in your eyes.

The story goes on much deeper than the eye can see
Yes it do
Stop runnin' a game
I can tell you're avoiding me uh huh
Ain't nothin' I wouldn't pay
Just to hear, hear you say
I love ya, I need ya.

You got the love to give me the strength to keep on living
Yeah
Whatever it is I can't do without what you're givin'.

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DARK HORSE

(As recorded by George Harrison)

GEORGE HARRISON

You thought that you knew where I was and when
But it looks like you've been foolin' you again
You thought that you'd got me all steaked out
But baby looks like I've been breaking out.
I'm a dark horse
Running on a dark race course
I'm a blue moon
Since I stepped from out of the womb
I've been a cool jerk
Looking for the source
I'm a dark horse.
You thought you had got me in your grip
Baby looks like you was not so smart
And I became too slippery for you
But let me say that was nothing new.
I'm a dark horse
Running on a dark race course
I'm a blue moon
Since I picked up my first spoon
I've been a cool jerk
Looking for the source
I'm a dark horse.
I thought that you knew it all along
Until you started getting me not right
Seems as if you heard a little late
But I warned you when
We both were at the starting gate.
I'm a dark horse
Running on a dark course
I'm a blue moon
Since I stepped from out of the womb
I've been a cool jerk
Cooking at the source
I'm a dark horse.

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YOU AND ME AGAINST THE WORLD

(As recorded by Helen Reddy)

PAUL WILLIAMS
KEN ASCHER

You and me against the world
Sometimes it feels like you and me against the world
When all the others turn their back and walk away
You can count on me to stay
Remember when the circus came to town and you were frightened by the clown
Wasn't it nice to be around someone that you knew
Someone who was big and strong and lookin' out for you and me against the world
Sometimes it feels like you and me against the world.
And for all the times we've cried
I always felt the odds were on our side
And when one of us is gone
And one is left alone to carry on
Well then remembering will have to do
Our memories alone will get us through
Think about the days of me and you
Of you and me against the world.
Life can be a circus
They under pay and over work us
And though we seldom get our due
When each day is through
I bring my tired body home and look around for you and me against the world
Sometimes it feels like you and me against the world
And for all the times we've cried
I always felt that God was on our side
And when one of us is gone
And one is left alone to carry on
Well then remembering will have to do
Our memories alone will get us through
Think about the days of me and you
Of you and me against the world.

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WHATEVER GETS YOU THRU THE NIGHT

(As recorded by John Lennon)

JOHN LENNON

Whatever gets you thru the night
'Salright, 'salright
It's your money or your life
'Salright, 'salright
Don't need a sword to cut thru flowers
Oh no, oh no
Whatever gets you thru your life
'Salright, 'salright
Do it wrong or do it right
'Salright, 'salright
Don't need a watch to waste your time
Oh no, oh no.
Hold me darlin' come on listen to me
I won't do you no harm
Trust me darlin' come on listen to me
Come on listen to me, come on listen, listen.
Whatever gets you to the light
'Salright, 'salright
Out the blue or out of sight
'Salright, 'salright
Don't need a gun to blow your mind
Oh no, oh no.

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NOTHING FROM NOTHING

(As recorded by Billy Preston)

BILLY PRESTON
BRUCE FISHER

Nothing from nothing leaves nothing
You gotta have something if you wanna be with me
Nothing from nothing leaves nothing
You gotta have something if you wanna be with me.

I'm not try'n to be your hero
'Cause that zero is too cold for me
I'm not try'n to be your highness
'Cause that minus is too low to see.

Nothing from nothing leaves nothing
And I'm not stuffin' believe you me
Don't you remember I told you I'm a soldier in the war on poverty yeah
Gotta have something to be with me
Gotta favor.

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LAUGHTER IN THE RAIN

(As recorded by Neil Sedaka)

SEDAKA
CODY

Strollin' along country roads with my baby
It starts to rain
It begins to pour
Without an umbrella
We're soaked to the skin
I feel a shiver run up my spine
I feel the warmth of her hand in mine.

Ooo I hear laughter in the rain
Walkin' hand in hand with the one I love
Ooo how I love the rainy days and the happy way I feel inside.

After a while we run under a tree
I turn to her and she kisses me
There with the beat of the rain on the leaves
Softly she breathes and I close my eyes
Sharing our love under stormy skies.
(Repeat chorus)

Sharing our love under stormy skies.
(Repeat chorus)

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#9 DREAM

(As recorded by John Lennon)

JOHN LENNON

So long ago, was it in a dream, was it just a dream?
I know, yes I know
It seemed so very real, it seemed so real to me
Took a walk down the street thru the heat whispered trees
I thought I could hear, hear, hear, hear somebody call out my name
As it started to rain
Two spirits dancing so strange.

Ah bow-a ka-wa pous-se, pous-se
Ah bow-a ka-wa pous-se, pous-se.

Dream, dream a way, magic in the air
Was magic in the air
I believe, yes I believe, more I cannot say
What more can I say?
On a river of sound thru the mirror go round and round
I thought I could feel, feel, feel, feel music touching my soul
Something warm sudden cold
The spirit dance was unfolding.

Ah bow-a ka-wa pous-se, pous-se.

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LONELY PEOPLE

(As recorded by America)

DAN PEEK

This is for all the lonely people
Thinkin' that life has passed them by
Don't give up until you drink from the silver cup
And ride that highway in the sky.

This is for all the single people
Thinking that love has left them dry
Don't give up until you drink from the silver cup
You never know until you try.

Well I'm on my way
Yes I'm back to stay
Guess I'm on my way back home.

This is for all the lonely people
Thinking that life has passed them by
Don't give up until you drink from the silver cup
And never take you down
Never to give you up
Never know until you try.

And never take you down
Never to give you up
Never know until you try.

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CLAP FOR THE WOLFMAN

(As recorded by The Guess Who)

BURTON CUMMINGS
BILL WALLACE
KURT WINTER

Clap for the wolfman, he gon' rate your record high
Clap for the wolfman, you gon' dig him till the day you die.

Da Doo Ron Ron and the Duke of Earl
They were friends of mine
I was on my moonlight drive snuggled in, said "Baby just one kiss ..."
She said "No, no, no romance ain't keepin' me alive!"
Said "Hey babe, you wanna coo, coo, coo!"
She said "Ah, ah, ah"
So I was left out in the cold
I said "You're what I been dreaming of"
She said "I don't want to know!"
(Repeat chorus)

75 or 80 miles an hour she hollered "Slow, slow, slow .."
Said "Hey, babe, gimme just one kiss..."
she said "No, no no .."
But how was I to bide my time?

Said "Hey babe, you wanna coo, coo, coo?" she said "Ah, ah, ah .."

Said "I'm about to overload"
I said "You're what I been living for"
She said "I don't want to know!"

(Repeat chorus)

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LUCY IN THE SKY WITH DIAMONDS

(As recorded by Elton John)

Picture yourself in a boat on a river with tangerine trees and marmalade skies
Somebody calls you, you answer quite slowly a girl with kaleidoscope eyes.

Cellophane flowers of yellow and green towering over your head
Look for the girl with the sun in her eyes and she's gone.

Lucy in the sky with diamonds
Lucy in the sky with diamonds
Lucy in the sky with diamonds oh.

Follow her down to a bridge by a fountain where rocking horse people eat marshmallow pies
Ev'ryone smiles as you drift past the flowers that grow so incredibly high.

Newspaper taxis appear on the shore waiting to take you away
Climb in the back with your head in the clouds and you're gone.

Lucy in the sky with diamonds
Lucy in the sky with diamonds
Lucy in the sky with diamonds oh.

Newspaper taxis appear on the shore waiting to take you away
Climb in the back with your head in the clouds and you're gone.
(Repeat chorus)

Picture yourself on a train in a station with plasticine porters with looking glass ties
Suddenly someone is there at the turnstile the girl with kaleidoscope eyes.
(Repeat chorus)

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THE BITCH IS BACK

(As recorded by Elton John)

ELTON JOHN
BERNIE TAUPIN

I was justified when I was five
Raisen cane I spit in your eye
Times are changin' now the poor get fat
But the fever's gonna catch you when the bitch gets back.

I'm a bitch, I'm a bitch
Oh the bitch is back
Stone cold sober as a matter of fact
I can bitch, I can bitch 'cause I'm better than you
It's the way that I move
And the things that I do oh.

Eat meat on Friday that's all right
I even like steak
On a Saturday night
I can bitch the best
At your social do's
I get high in the evening
Sniffing pots of glue.
(Repeat chorus)

I entertain by picking brains
Sell my soul
By dropping names
I don't like those
My God what's that
Oh it's full of nasty habits
When the bitch gets back.
(Repeat chorus)

Bitch, bitch the bitch is back.

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SWEET SURRENDER

(As recorded by John Denver)

JOHN DENVER

Lost and alone on some forgotten highway
Traveled by many
Remembered by few
Lookin' for something
That I can believe in
Lookin' for something
That I'd like to do with my life
There's nothin' behind me
And nothin' that ties me
To something that might have been true yesterday

Tomorrow is open
Right now seems to be more than enough

Just be here today and I don't know
What the future is holdin' in store
I don't know where I'm goin'
I'm not sure where I've been
There's a spirit that guides me
A light that shines for me
My life is worth the livin'
I don't need to see the end.

Sweet, sweet surrender, live
Live without care
Like a fish in the water
Like a bird in the air
Sweet, sweet surrender, live
Live without care
Like a fish in the water
Like a bird in the air
Sweet, sweet, sweet surrender.

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JAZZMAN

(As recorded by Carole King)

CAROLE KING
DAVID PALMER

Lift me, won't you lift me above the old routine
Make it nice, play it clean
Jazzman.

When the jazzman's testifyin'
A faithless man believes
He can sing you into paradise or bring you to your knees
It's a gospel kind of feelin'
A touch of Georgia slide
A song of pure revival and a style that's sanctified.

Jazzman take my blues away
Make my pain the same as yours with every change you play
Jazzman, oh jazzman.

When the jazzman's signifyin' and the band is windin' low
It's the late night side of morning in the darkness of his soul
He can fill a room with sadness as he fills his horn with tears
He can cry like a fallen angel when risin' time is near.

Oh lift me won't you lift me with ev'ry turn around
Play it sweetly, take me down
Oh jazzman.

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ANOTHER SATURDAY NIGHT

(As recorded by Cat Stevens)

SAM COOKE

Another Saturday night when I ain't got nobody
I got some money cause I just got paid
Now how I wish I had someone to talk to
I'm in an awful way (dig this).

I got in town a month ago
I've seen a lot of girls since then
If I could meet 'em I could get 'em
I haven't met 'em
That's why I'm in the shape I'm in.

Here's another Saturday night when I ain't got nobody
I got some money cause I just got paid
Now how I wish I had someone to talk to
How I wish I had some chick to talk to
I'm in an awful way.

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HAVE YOU NEVER BEEN MELLOW

(As recorded by Olivia Newton-John)

JOHN FARRAR

There was a time when I was in a hurry as you are
I was like you
There was a day when I just had to tell my point of view
I was like you
Now I don't mean to make you frown
No I just want you to slow down.

Have you never been mellow
Have you never tried to find a comfort from inside you
Have you never been happy
Just to hear your song
Have you never let someone else be strong.

Runnin around as you do
With your head up in the clouds
I was like you
Never had time to lay back
Kick your shoes off, close your eyes
I was like you.

Now you're not hard to understand
You need someone to take your hand.
(Repeat chorus)

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ROCK 'N' ROLL (I Gave You The Best Years Of My Life)

(As recorded by Mac Davis)

KEVIN JOHNSON

I can still remember when I bought my first guitar
Remember walking from the shop to put it proudly in my car
And my family listened fifty times to my two-song repertoire
I told my mom her only son was gonna be a star.

Well I bought all the Beatle records
I sounded just like Paul
I bought all the old Chuck Berry's 78's and all
I sat by my record player playing every note that played
And I watched them all on TV
And copied every move they made.

Rock 'n' Roll I gave you the best years of my life
All the dreamy, sunny Sundays
All the moonlit summer nights
I was so busy in the back room writing love songs to you
While you were changing your direction
and you never even knew
That I was always just one step behind you.

Well '66 seemed like the year I was really going somewhere
I was living in San Francisco wearing flowers in my hair
Singing songs of kindness so the world would understand
The guys and me thought we were more than just another band.

Rock 'n' Roll I gave you the best years of my life
All the crazy, lazy, young days
All the magic moonlit nights
I was so busy on the road singing love songs to you
While you were changing your direction
And you never even knew that I was always just one step behind you.

'71 I was all alone when I met Sarah Jan
I was trying to go it solo with someone else's band
And she came up to me softly
And she took me by the hand
She listened to my problems and she seemed to understand

And she followed me thru London
Thru a hundred motel rooms
Thru a hundred record companies who didn't like my tunes
She followed me back to Tennessee
Where she finally made me see
I'm just a plain ol' country boy and that's all I'll ever be.

Rock 'n' Roll I gave you the best years of my life
All the dreamy, sunny Sundays
All the moonlit summer nights
Tho I never knew the magic of making it with you
I'm getting along with my country songs
Doin' what I was born to do.

Rock 'n' Roll I gave you the best years of my life
All the dreamy, sunny Sundays
All the moonlit summer nights.

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NO NO SONG

(As recorded by Ringo Starr)

HOYT AXTON
DAVID P. JACKSON

A lady that I know just came from Columbia
She smiled because I did not understand
Then she held out some marijuana ha ha
She said it was the best in all the land
And I said no no no no
I don't smoke it no more
I'm tired of wakin' up on the floor
No thank you please it only makes me sneeze
Then it makes it hard to find the door.
A woman that I know just came from Majorca, Spain
She smiled because I did not understand
Then she held out a ten pound bag of cocaine
She said it was the best in all the land
And I said no no no no
I don't sniff it no more
I'm tired of wakin' up on the floor
No thank you please it only makes me sneeze
Then it makes it hard to find the door.
A man I know just came from Nashville, Tennessee-o
He smiled because I did not understand
Then he held out some moonshine whiskey oh ho
He said it was the best in all the land
And I said no no no no
I don't drink it no more
I'm tired of wakin' up on the floor
No thank you please it only makes me sleep easy
Then it makes it hard to find the door.

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I'M A WOMAN

(As recorded by Maria Muldaur)

JERRY LEIBER
MIKE STOLLER

I can wash out forty-four pairs of socks and have them hangin' out on the line
I can starch and iron two dozen shirts before you can count from one to nine
I can scoop up a great big dipper full of lard from the drippin's can
Throw it in the skillet, go out and do my shopping and be back before it melts in the pan
'Cause I'm a woman
Double U O M A N
I'll say it again.

I can rub and scrub till this old house is shinin' like a dime
Feed the baby, grease the car and powder my face at the same time
Get all dressed up, go out and swing till four a.m. and then
Lay down at five, jump up at six and start all over again
'Cause I'm a woman
Double U O M A N
I'll say it again.

If you come to me sickly, you know I'm gonna make you well
If you come to me hexed up, you know I'm gonna break the spell
If you come to me hungry, you know I'm gonna fill you full o' grits'
If it's lovin' you're lackin', I'll kiss you and give you the shiverin' fits
'Cause I'm a woman
Double U O M A N
I'll say it again.

I can stretch a greenback dollar bill from here to kingdom come
I can play the numbers, pay my bills, and still end up with some
I got a twenty dollar gold piece says there ain't nothin' I can't do
I can make a dress out of a feed bag and I can make a man out of you
'Cause I'm a woman
Double U O M A N
I'll say it again
'Cause I'm a woman
Double U O M A N
And that's all.

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THE BEST OF MY LOVE

(As recorded by The Eagles)

DON HENLEY
GLENN FREY
JOHN DAVID SOUTHER

Ev'ry night I'm lying in bed holding you close in my dreams
Thinking about all the things that we said
And coming apart at the seams
We tried to talk it over but the words come out too rough
I know you were trying to give me the best of your love.

Beautiful faces without empty places look at the way that we live
Wasting our time on cheap talk and wine
Left us so little to give
That same old crowd was like a cold dark cloud
That we could never rise above
But here in my heart I give you the best of my love.

(Oh sweet darling)
You get the best of my love
(Oh sweet darling)
You get the best of my love

I'm going back in time and it's a sweet dream
It was a quiet night and I would be all right if I could go on sleeping
But ev'ry morning I wake up and worry
What's gonna happen today
You see it your way I'll see it mine
But we both see it slipping away
You know we always had each other baby
I guess that wasn't enough
But here in my heart I give you the best of my love.

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MY MELODY OF LOVE (Herzen Haben Keine Fenster)

(As recorded by Bobby Vinton)

German words by Georg Buschor
English and Polish words by Bobby Vinton
Music by Henry Mayer

I'm looking for a place to go
So I can be all alone
From thoughts and memories
So that when the music plays
I don't go back to the days
When love was you and me.

Oh, oh, moja droga ja cie kocham
Means that I love you so
Moja droga ja cie kocham
More than you'll ever know
Kocham ciebie calem serce
Love you with all my heart
Return to me, and always be
My melody of love.

Wish I had a place to hide
All my sorrow, all my pride
I just can't get along
Cause the love once so fine
Keeps on hurtin' all the time
Where did I go wrong.
(Repeat chorus)

La, la, la, la, la, la, la, la
My melody of love
La, la, la, la, la, la, la, la,
My melody of love
La, la, la, la, la, la, la, la,
My melody of love
Return to me, and always be
My melody of love.

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DON'T LET THE SUN GO DOWN ON ME

(As recorded by Elton John)

ELTON JOHN
BERNIE TAUPIN

I can't light no more of your darkness
All my pictures seem to fade to black and white
I'm growing tired and time stands still before me
Frozen here on the ladder of my life
Too late to save myself from falling
I took a chance and changed your way of life
But you misread my meaning when I met you
Closed the door and left me blinded by the light.

Don't let the sun go down on me
Although I search myself it's always someone else I see
I'd just allow a fragment of you life to wander free
But losing ev'rything is like the sun going down on me.

I can't find oh the right romantic line
But see me once and see the way I feel
Don't discard me just because you think I mean you harm
But these cuts I have oh they need love to help them heal.

Don't let the sun go down on me
Although I search myself it's always someone else I see
I'd just allow a fragment of your life to wander free
But losing ev'rything is like the sun going down on me.

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PRETZEL LOGIC

(As recorded by Steely Dan)

WALTER BECKER
DONALD FAGEN

I would love to tour the southland in a trav'ling minstrel show
Yes I'd love to tour the southland in a trav'ling minstrel show
Yes I'm dyin' to be a star and make them laugh
Sound just like a record on the phonograph
Those days are gone forever
Over a long time ago
Oh yeah.

I have never met Napolean but I plan to find the time
I have never met Napolean but I plan to find the time

Cause he looks so fine up on that hill
They tell me he was lonely he's lonely still
Those days are gone forever
Over a long time ago
Oh yeah.

I stepped upon the platform
A man gave me the news
He said "You must be joking son where did you get those shoes?
Where did you get those shoes?"
Well I seen him on the T.V. the movie show
They say the times are changin' but I just don't know
These things are gone forever
Over a long time ago
Oh yeah.

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(YOU'RE) HAVING MY BABY

(As recorded by Paul Anka)

PAUL ANKA

Having my baby
What a lovely way of saying how much you love me
Having my baby
What a lovely way of saying what you're thinkin' of me
I can see it, your face is glowing
I can see it in your eyes
I'm happy in knowin'
That you're having my baby
You're the woman I love
And I love what it's doin' to you
Having my baby
You're a woman in love
And I love what's goin' thru you
The need inside you
I see it showin'
Oh, the seed inside you baby
Do you feel it growin'
Are you happy knowin'
That you're having my baby
Girl: (I'm a woman in love and I love what it's doin' to me)
Having my baby
Girl: (I'm a woman in love and I love what's goin' thru me)
Didn't have to keep it
Couldn't put you thru it
You could have swept it from your life
But you wouldn't do it
No you wouldn't do it
And you're having my baby
Girl: (I'm a woman in love and I love what it's doin' to me)
Having my baby
Girl: (I'm a woman in love and I love what's goin' thru me.)
Having my baby.

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DON'T CALL US, WE'LL CALL YOU

(As recorded by Sugarloaf)

JERRY CORBETTA
JOHN CARTER

Long distance direct'ry assistance area code 212
Say hey A&R this is mister rhythm and blues
He said hello and put me on hold
To say the least the cat was cold
He said don't call us child we'll call you.

I said you got my number
He said yeah I got it when you walked in the door
Don't call us, we'll call you
Don't call us, we'll call you.

I got your name from a friend of a friend
who said he used to work with you
Remember the all night creature from stereo ninety two
Yeah I said could you relate to our quarter track tape
You know the band performs in the nude
He said uh huh don't call us child we'll call you.

Listen kid you paid for the call
You ain't bad but we've heard it all before
Yeah it sounds like John, Paul and George
Any way we cut a hit and we toured a bit with a song he said he couldn't use.

And now he calls and begs and crawls
It's telephone deja vu
We got percentage points and lousy joints and all the glitter we can use
Mama so uh huh don't call us, now we'll call you.

Listen kid you paid for the call
You ain't bad but I've heard it all before
Don't call us, we'll call you.

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EMOTION

(As recorded by Helen Reddy)

PATTI DAHLSTROM
VERONIQUE SANSON

Lonely women are the desperate kind
And I am hanging at the end of my line
Losing hope when the call doesn't come
Is a feeling I choose over feeling none
Oh oh oh oh
Then you stumble in and I am tumblin' back where it begins.

'Cause you can spread my wings and send a thousand dreams to flood a million streams with emotion
And you can fill my nights oh
And blow out all my lights until I see nothing right by emotion

My emotion.

I'm running out on ways of making you care
As hard as I try you know it just isn't fair
For all I give I'm only getting old
And when I think I'm finally back in control
Oh oh oh oh
Then you stumble in and I am tumblin' back where it begins.
(Repeat chorus)

The room is filled with only emptiness
And I am sitting filled with even less
Nothing doing when there's nothing to do
And when I've decided we are finally through
Then you stumble in and I am tumblin' back where it begins.
(Repeat chorus)

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I CAN HELP

(As recorded by Billy Swan)

BILLY SWAN

If you've got a problem
I don't care what it is
If you need a hand
I can assure you of this
I can help
I've got two strong arms
I can help
It would sure do me good to do you good
I can help.
I can help
I've got two for me, let me help
It would sure do me good to do you good
Let me help.

When I go to sleep at night you're always a part of my dreams
Holding me tight, telling me everything

It's a fact that people get lonely
Ain't nothing new
But a woman like you baby should never have the blues

I want to hear
Don't forget me baby
All you gotta do is call

You know how I feel about you
If I can do anything at all
Let me help

If your child needs a daddy
I can help
It would sure do me good to do you good.

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CAT'S IN THE CRADLE

(As recorded by Harry Chapin)

HARRY CHAPIN
SANDY CHAPIN

My child arrived just the other day
He came to the world in the usual way
But there were planes to catch and bills to pay
He learned to walk while I was away
And he was talkin' 'fore I knew it and as he grew he'd say
"I'm gonna be like you, Dad, you know I'm gonna be like you."

And the cat's in the cradle and the silver spoon, little boy blue and the man in the moon
"When you comin' home Dad?"
"I don't know when, but we'll get together then; you know we'll have a good time then."

My son turned ten just the other day
He said, "Thanks for the ball, Dad, come on let's play
Can you teach me to throw?"
I said, "Not today, I got a lot to do."
He said, "That's okay."
And he, he walked away but his smile never dimmed, it said
"I'm gonna be like him, yeah, you know I'm gonna be like him."

And the cat's in the cradle and the silver spoon, little boy blue and the man in the moon
"When you comin' home Dad?"
"I don't know when, but we'll get together then, you know we'll have a good time then."

Well he came from college just the other day
So much like a man I just had to say
"Son, I'm proud of you, can you sit for awhile?"
He shook his head and he said with a smile
"What I'd really like, Dad, is to borrow the car keys; see you later, can I have them please?"

And the cat's in the cradle and the silver spoon, little boy blue and the man in the moon
"When you comin' home Son?"
"I don't know when, but we'll get together then; you know we'll have a good time then."

I've long since retired, my son's moved away
I called him up just the other day
I said, "I'd like to see you if you don't mind."
He said, "I'd love to, Dad, if I can find the time
You see, my new job's a hassle and the kids have the flu
But it's sure nice talkin' to you, Dad, it's been sure nice talkin' to you."
And as I hung up the phone, it occurred to me
He'd grown up just like me
My boy was just like me
And the cat's in the cradle and the silver spoon, little boy blue and the man in the moon
"When you comin' home, Son?"
"I don't know when, but we'll get together then, Dad, we're gonna have a good time then."

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BLACK WATER

(As recorded by The Doobie Brothers)

PATRICK SIMMONS

Well I built me a raft and she's ready for floatin'
Ol' Mississippi she's callin' my name
Catfish are jumpin' that paddle wheel thumpin'
Black water keeps rollin' on past just the same.

Old black water keep on rollin'
Mississippi moon won't you keep on shinin' on me
Old black water keep on rollin'
Mississippi moon won't you keep on shinin' on me
Yeah keep on shinin' your light
Gonna make everything pretty mama gonna make everything all right
And I ain't got no worries
'Cause I ain't in no hurry at all
Mm hmm.

Well if it rains I don't care
Don't make no difference to me
Just take that street car that's going up-town
I'd like to hear some funky Dixieland and honky tonk
And I'll be buying everybody drinks all aroun'.

I'd like to hear some funky Dixieland pretty mama come and take me by the hand (by the hand) (hand)
Take me by the hand pretty mama
Come and dance with your daddy all night long.

I want to honky tonk honky tonk honky tonk
With you all night long.

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NEVER MY LOVE

(As recorded by Blue Swede)

DON ADDRISI
DICK ADDRISI

You ask me if there'll come a time when I grow tired of you
Never my love, never my love
You wonder if this heart of mine will lose its desire for you
Never my love, never my love.

What makes you think love will end
When you know that my whole life depends on you?
You say you fear I'll change my mind
I won't require you
Never my love, never my love.

How can you think love will end
When I've asked you to spend your whole life with me?

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BOOGIE ON REGGAE WOMAN

STEVIE WONDER

(As recorded by Stevie Wonder)

I like to see you boogie right across the floor
I like to do it to you 'til you holla for more
I like to Reggae but you dance too fast for me
I like to make love to you so you can make me scream
Boogie on Reggae woman
What is wrong with me
Boogie on Reggae woman
Baby can't you see.

I'd like to see both of us fall deeply in love
I'd like to see you naked under the stars above

Yes I would
I'd like to see both of us fall deeply in love
I'd like to see you in the raw under the stars above
So boogie on Reggae woman
What is wrong with you
Boogie on Reggae woman
What you try'n' to do.

Boogie on Reggae woman
What is wrong with you
Boogie on Reggae woman
Let me do it to you
Boogie on Reggae woman
Let me do it to you
Boogie on Reggae woman
What you try'n' to do.

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IT'S ONLY ROCK 'N ROLL

(As recorded by The Rolling Stones)

MICK JAGGER
KETIH RICHARD

If I could stick my hand in my heart
I would-spill it all over the stage
Would it satisfy ya
Would it slide on by ya
Would you think the boy is strange
Ain't he strange
If I could win ya
If I could sing ya a love song so divine
Would it be enough for your cheating heart
If I broke down and cried
If I cried.

I said I know it's only rock 'n roll
But I like it
I know it's only rock 'n roll
But I like it, like it yes I do
Oh well I like it, I like it, I like it
I said can't you see that this old boy has been-a lonely.

If I could stick a knife in my heart
Suicide right on stage
Would it be enough for your teenage lust
Would it help to ease the pain
Ease your brain

If I could dig down deep in my heart
Feelings would flood on the page
Would it satisfy ya
Would it slide on by ya
Would you think the boy's insane
He's insane.
(Repeat chorus)

And do ya think that you're the only girl around
I bet you think that you're the only woman in town
I said I know it's only rock 'n roll but I like it

I know it's only rock 'n roll but I like it, like it
Yes I do
Oh well I like it, I like it, I like it.

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(Hey, Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG

(As recorded by B. J. Thomas)

LARRY BUTLER
CHIPS MOMAN

It's lonely out tonight and the feelin' just got right for a brand new love song
Somebody done somebody wrong song.

Hey, won't you play another somebody done somebody wrong song
And make me feel at home while I miss my baby, while I miss my baby.

So, play, play for me a sad melody
So sad that it makes ev'rybody cry
A real hurtin' song about a love that's gone wrong
'Cause I don't want-a cry all along.
(Repeat chorus)

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SAD SWEET DREAMER

(As recorded by Sweet Sensations)

DES PARTON

Sad sweet dreamer
It's just one of those things you put down to experience
Been another blue day without you girl
Been another sad summer song
Been thinking about you girl all night long

Been another sad tear on my pillow
Been another memory to tell me you're the one girl
Been thinking about you girl all night long.

Sad sweet dreamer
It's just one of those things you put down to experience.

Been another long night and I missed you girl
Been another story from those endless magazines
Can't help thinking about you girl all night long.

Sad sweet dreamer it's just one of those things you put down to experience.

Was so happy when I found you
How was I to know that you would set me walking down that road
Been another hurt love story
Been another man that thought that he was oh so strong
I'm still thinking about you girl all night long
All night long.

Sad sweet dreamer
It's just one of those things you put down to experience
Sad sweet dreamer
It's just one of those things you put down to experience.

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POETRY MAN

(As recorded by Phoebe Snow)

PHOEBE SNOW

You make me laugh
'Cause your eyes they light the night
They look right through me
You bashful boy
You're hiding something sweet
Please give it to me yeah to me.

Talk to me some more
You don't have to go
You're the poetry man
You make things all rhyme.

You are a genie, all I ask for is your smile
Each time I rub the lamp
When I am with you I have a giggling teenage crush
Then I'm a sultry vamp.

Talk to me some more
(You know that)
You don't have to go
You're the poetry man
You make things all right.

So once again it's time to say so long
And so recall the lull of life
You're going home now
Home's that place somewhere you go each day to see your wife.
(Repeat chorus)

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JUNIOR'S FARM

(As recorded by Paul McCartney & Wings)

PAUL & LINDA McCARTNEY

You should have seen me with the poker man
I had no money and I bet a grand
Just in the nick of time I looked at his hand

Let's go, let's go, let go let go
Down to Junior's Farm
Where I want to lay low
Low life, high life
Let's go, let's go
Take me down to Junior's Farm.

At the houses of Parliament
Ev'rybody's talking 'bout the president
We all chip in for a bag of cement
Should have had more sense

He bought a gee gee and it jumped the fence
All for the sake of a couple of pence

Let's go, let's go, let go, let go
Down to Junior's Farm
Take me down to Junior's Farm
Let's go, let's go, down to Junior's Farm.

Take me down to Junior's Farm
Ev'rybody tag along
Take me down to Junior's Farm.

I was talking to an Eskimo
Said he was hoping for a fall of snow
When up popped a sea lion ready to go
Let's go, let's go, let go, let go
Down to Junior's Farm
Where I want to lay low
Low life, high life
Let's go, let's go
Take me down to Junior's Farm.

I took my bag into a grocer's store
The price is higher than the time before
Old man asked me why is it more
I said you should have seen me with the poker man
I had no money and I bet a grand
Just in the nick of time I looked at his hand.
(Repeat chorus)

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DOCTOR'S ORDERS

(As recorded by Carol Douglas)

ROGER COOK
ROGER GREENAWAY
GEOFF STEPHENS

Hello?
'Hya honey
It's me I went to see the doctor today
'Cos ever since you've been gone
I've had a pain deep down inside
He said there's nothing really wrong with me
I'm just missing my man so honey please come on home as soon as you can.

Doctor's orders say there's only one thing for me
Nothing he can do 'cos only you can cure me
Says in my condition love's the best physician
He prescribed a potion full of warm emotion ev'ry day
A lovin' spoonful to be taken
It's the only way to stop this empty heart of mine from breakin'
Won't get better till you're back again
he told me

Doctor's orders need your loving arms to hold me
Darling now I know there ain't no doubt about it
I'm so hooked on your love I can't live without it
You're away but please don't treat me like a stranger
Doctor's orders say one kiss from you and I am out of danger
Please say you understand how I feel honey
I know you've got a lot of things on your mind
Oh but I'm missing you so bad please oh please come on home.

Doctor's orders say there's only one thing for me
Nothing he can do 'cos only you can cure me
Says in my condition love's the best physician
He prescribed a potion full of warm emotion
Won't get better till you're back again
He told me.

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YOU ARE SO BEAUTIFUL

(As recorded by Joe Cocker)

BILLY PRESTON
BRUCE FISHER

You are so beautiful to me
You are so beautiful to me can't you see
You're ev'rything that I hope for
And what's more you're ev'rything I need.

You are so beautiful baby to me
Such joy and happiness you bring
I wanna thank you babe
Such joy and happiness you bring
Just like a dream
You're like a guiding light shinin' in the night
You're heaven still to me
Hey babe you are so beautiful.

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CHEVY VAN

(As recorded by Sammy Johns)

SAMMY JOHNS

I gave a girl a ride in my wagon
She crawled in and took control
She was tired
'Cause her mind was a-draggin'
I said get some sleep and dream of rock 'n' roll.

'Cause like a picture
She was layin' there
Moon light dancin' off her hair
She woke up and took me by the hand
She's gonna love me in my chevy van
And that's all right with me.

Her young face was like that of an angel
Her long legs were tan and brown
Better keep your eyes on the road son
Better slow this vehicle down.
(Repeat chorus)

I put her out in a town that was so small
You could throw a rock from end to end
A dirt road main street
She walked off in bare feet
It's a shame I won't be passing through again.
(Repeat chorus)

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PAUL SIMON

(continued from page 13)

writing at all. Then I won't write for a couple of months after I'm finished. I'll start to play guitar, study a little bit, maybe arranging or piano - or something else, start to listen to music again, and in a month or two - maybe 3, perhaps then, I'll write another song. That's my pattern."

"When I listen to an album, I listen mainly to the sound. I have to concentrate to hear the lyrics. The lyrics are very important to many people. Of course since I write them they're important to me. I want to say something, but I do know that a lot of people don't really listen to the lyrics."

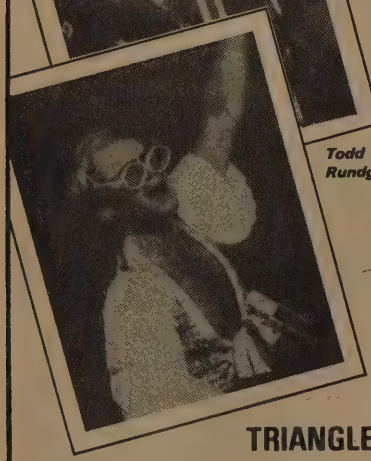
People probably listen to Paul Simon's lyrics though, from his early songs when he was concerned with the disillusionment of youth and human conditions to his more recent work, more personal songs and very obviously the work of a mature developing artist. Realizing also that the stage is very different from a recording studio, Paul has approached both with great care. In more than three years since he recorded "bridge" - he appeared only twice onstage, and those were for benefit concerts. But this past year he had audiences in the U.S. and abroad spellbound with his marvelously understated, yet joyous, concerts. He could have been content to just get up there and sing his hits with the sole accompaniment of his own acoustic guitar, but instead he chose to take along the talents of Urubamba and the Jessy Dixon Singers for vocal background. They helped to create a richer, fuller sound, and bring new dimensions to such familiar favorites as "Mother and Child Reunion", "Sounds of Silence", and "Bridge Over Troubled Water".

"I try to change things before they get set," Paul explained. "I think that the listener is probably like me and has a short attention span. On the last album you can hear alot of changes in tempo, rhythm and keys. I want to keep the lyric unpredictable too because the instant I can tell where a lyric is headed next, I turn off. All I really try to do is make something new."□ *Marlene Coleman*

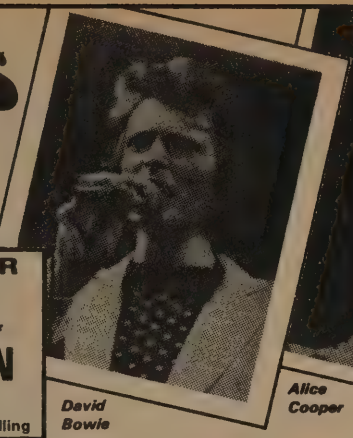
Real Photos OF ROCK STARS

Mick Jagger

Todd Rundgren



Elton John



David Bowie

Alice Cooper

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JIMMY PAGE

ROBERT PLANT

JOHN BONHAM

JOHN PAUL JONES

LED ZEPPELIN

(continued from page 47)

I watched what had rapidly become one of my favorite bands do their smashing (by now almost three hour) show, I paid careful attention to those faces out there that Robert had talked so lovingly about. Kids imitated Robert, singing every word along with him. "Stairway to Heaven" of course received incredible ovations, as did "Whole Lotta Love" - and by the time it was encore time, the roar was deafening. Jimmy - always sweating and flushed and extremely pleased with himself at the end of what he knew was a good show, grinned widely and bowed to the audience. Robert strutted around stage, Bonzo banged a gong and then set it on fire, John Paul Jones played "No Quarter" as dry ice filled the stage. One of the special surprises was fireater Mike Quashie - who danced onstage and proceeded to do some spectacular fireating feats. The three nights at Madison Square Garden were triumphant; there just wasn't any doubt that this was the biggest, perhaps the most high-energy excitement, that New York had seen in awhile.

That final night held some drama for those of us who were backstage. Something seemed wrong ... people in the immediate business entourage were mumbling. But no one would tell this journalist what had happened, so I relaxed and watched the show. Following the performance, Ahmet Ertegun held a very small, private party at the Carlyle Hotel for the band, where he presented each of the four with gifts (including a marvelous Turkish caftan for Robert, a weird Eastern string Instrument for Jimmy who collects such things, as well as equally glamorous and appropriate gifts for Bonzo and Jones) and we all bade each other tearful (to say nothing of slightly drunken) goodbyes. I told Peter Grant and Richard Cole that they had helped to make my on - the - road experiences with Led Zeppelin perhaps the most efficient, enjoyable and exciting yet - and they charmingly and politely thanked me...

Imagine my surprise when I looked at the front page of the New York Daily News the very next morning and learned that Zeppelin had been the victim of an amazing robbery; $200,000 had been stolen from the band from their safety deposit boxes of the Hotel Drake. "Why didn't you tell me??!!", I shrieked to Danny Goldberg on the telephone at the ungodly hour of 7 A.M. "We were trying to keep it quiet so that the group could go on and enjoy the show and the last night," he said about the bizarre and unfortunate incident. What a way for the group to have to end up this incredibly successful tour; Richard Cole was dragged to the police station to take a lie detector test (which he naturally, passed with flying colors), and Peter Grant held a press conference at the hotel that day. Obviously the hotel pleaded complete innocence, but you can be sure that when Led Zeppelin come to New York City this time around, they won't be staying at the Hotel Drake.

And there won't be any cash around either: but in many other respects, the song (as they say) will remain the same for Led Zeppelin's 1975 U.S. Tour. They will be once again, traveling in the Starship. They'll perform approximately a two and a half hour show with no opening act; doing material from their new lp, "Physical Graffiti" as well as old favorites. They will have utilized the best in sound and lights (see *Hotline*, this issue) and there will probably be some more attendance records broken. And - I'll be there; actually I've been looking forward to it for a year and a half. □

BOWIE ON TOUR

(continued from page 35)

in that bar had had tickets for the ill-fated Saturday night show and they all wanted a personal explanation about what happened. They soon calmed down, however, and then things were great. We made a lot of friends, danced till we dropped, and very successfully released the tensions of a night without a show.

The next morning I woke up pretty early — eleven A.M. I was famished. My hand was on the phone as I awoke. I called room service. I rang and rang and rang and rang. I called the desk. I got no answer at room service I told them and I'm hungry. They weren't surprised. It was Sunday I was told and room service ends at ten o'clock. TEN O'CLOCK! You mean ten o'clock in the morning? Yes, I went crazy. No one wakes up at ten o'clock in the morning. True, the desk clerk had said room service ended at ten, but I never dreamed he meant A.M. And no I didn't want to come down to the restaurant. Suddenly, it dawned on them I must be in the Bowie party. A special dispensation had been arranged for us it seems, and what was it that I wanted for breakfast. Whew.

After spending the day at the art museum seeing a Diane Arbus exhibit, we prepared for Cobo Hall. This show was on. The set-up had gone beautifully and everything would be in perfect working order. The lights were wonderful. Bowie's voice was in fine form. As we approached the hall the crush of people was staggering. Besides the 16,000 kids who had turned out in high Bowie drag for the show, an adjacent hall was hosting a convention of accountants and yet another featured a Baptist's convention. Let me tell you, that was mind boggling for all concerned.

I have rarely seen a rock show so effective as that night. Everything went exactly as planned and the fans showed their appreciation wildly. I had not been accorded a seat for this show, not that that would have helped as no one had a seat after the first couple of numbers. Literally everyone it seemed crushed toward the stage. The ushers were pretty helpless although they tried to keep order. At the front of this mass so I could get good pictures, I broke nearly everything I owned. My camera, my ribs, my heels — you name it, someone stepped on it. I must commend Stuey and Eric Barrett, the road manager, for watching out for me so well despite their many other duties. When the crush would become so unbearable as to make it impossible for me to work, they would always appear to coax people back a little so I could breathe. At the end of the show they just lifted me straight up onto the stage and away to safety. Boy oh boy, what a show.

After the show was everything you might expect. The hotel was mobbed. The halls were full of fans who once they were inside the hotel didn't quite know what to do. All they knew was that they

(continued on page 78)

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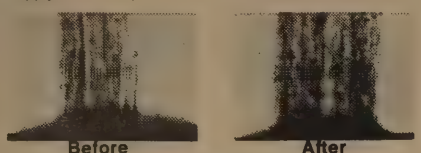

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JIMMY PAGE

(continued from page 31)

get a set of opinions. I tape them down - it's an 8-track recording, and then I mix it down to a cassette. I haven't got drums, but I do all the rest. I basically do that when I'm getting something together. Other times things just come out spontaneously and lo and behold something is happening.

HP: Like "D'Yer Maker" and "The Crunge" ... you know, "D'Yer Maker" was quite a substantial hit here.

Jimmy: Really, now nice. I heard "Dancing Days" on the radio today and I was quite surprised.

HP: That and "Over The Hills and Far Away" were on alot of juke boxes last summer...

Jimmy: Well, we'll see what they think of "Custard Pie" and "Trampled Under Foot" and "Wanton Song".

HP: What do you think it is about Zeppelin that has sustained you all these years? It's lasted, and there's nothing faddish about it...

Jimmy: Well right, it's good, and it's not just something superficial that is only going to last while the tinsel around it is new. What makes it last a bit longer, I don't know. That sounds a bit pretentious to me, and I really don't know. It's difficult for me to put into words, but one would hope that it would last longer than most and whether one can sustain it or not is a different story.

HP: Well - you've sustained it now for six years, is there anything else that you've sustained that long in your life?

Jimmy: Nothing I'd care to mention on tape.

HP: Do you still have time to devote to experimenting with unusual instruments?

Jimmy: Well the only interesting thing in this day and age is Indian instruments and that's been done, and synthesizers - and that's been done.

HP: Well - the problem is that both of those are used as gimmicks.

Jimmy: Well I think a synthesizer is alright to use as long as it doesn't sound like a synthesizer.

HP: What do you think about Roxy Music and what they've been doing?

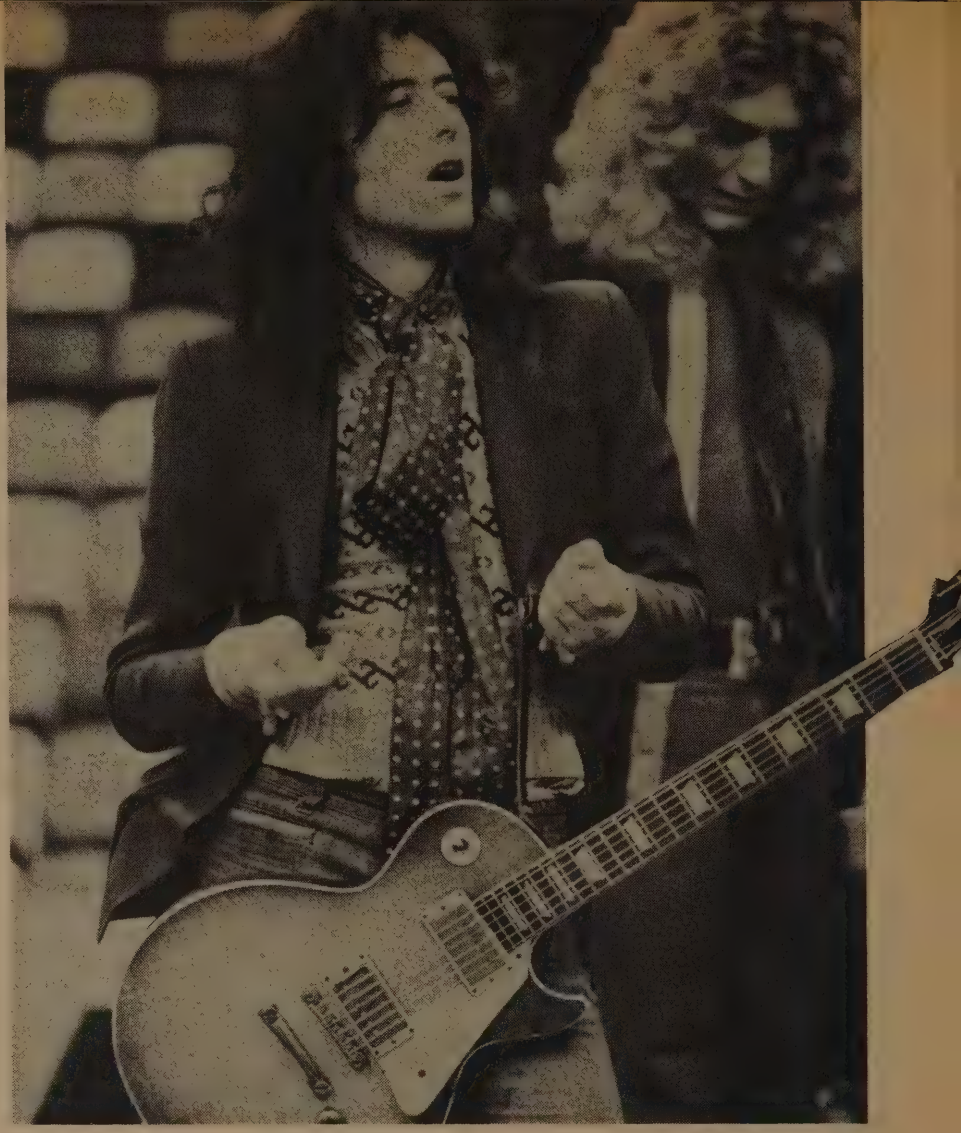
Jimmy: Well I think they're great - I like what they've been doing. Bryan Ferry is great - he really has got the whole thing down. He waited and he knows the whole thing, and he can keep his tongue in his cheek as long as he needs to.

HP: Are you involved with the music scene in England at all?

Jimmy: Well, I'm not involved with Suzi Quatro or any of that. It's just not my bag at all - I can't see it. There is so much music around, and alot of it falls into a political niche that I am afraid I can't subscribe to. It's very safe to play that, it's the stuff that gets piped into the factories while they work. Music while they work. Keeps them going, nothing to think about, no - I'm not into that.

HP: What about commercial radio in London now?

Jimmy: Let me tell you about that. There was this chick named Marsha Hunt who was on the commercial radio station - Capitol. She said a couple of controversial things - I think it was about dildoes or something - and she got sacked from Capitol. She got sacked with one endorsement - these commercial radio stations have about three endorsements and then they get cut off. So now Capitol has two to go, it's ridiculous.



HP: How do you feel about writing lyrics for your albums?

Jimmy: Well, I've written lyrics, Robert wrote the lyrics to this lp because I was lazy. But we do work in the studio together.

HP: Is there anything that you feel you can't do within the context of Zeppelin? Musically, that is.

Jimmy: No, not at all. I'm a musician. If I did anything, it would probably be a totally instrumental thing with an orchestra or something. I've had my go at lyrics. I did a large percentage of lyrics on the first lp, and well - it declines, actually, somewhat less on the second lp, ... third, I did a whole song on my own, - "Tangerine", and fourth, Robert did it. When he wrote "Stairway To Heaven" I thought, "Right, that's it, and there's no point in my doing any more lyrics because I couldn't do that. And he wrote the lyrics to the fifth lp and also this one.

HP: Is it a relief not to be doing them?

Jimmy: Hardly, because I'm thinking of doing some more. It's not the point that I can't do lyrics, it's just the point that I want to keep the music going, going and going ... you have to keep exploring. If you just work within a musical framework, that's no good.

HP: Getting back to what I asked you before, about being on the road and that fantasy lifestyle, how does it affect your life?

Jimmy: Well, it only affects me when I'm on the road - it's like then I go back in the studio and become Dr. Jekyll. Dr. Jekyll appears in my studio, tripping around with EQ's or whatever, and Mr. Hyde appears on the road.

HP: What else would you do if you weren't doing this?

Jimmy: You mean how else would I crucify myself?

HP: What?

Jimmy: My music is my crucifixion.

HP: Not your salvation?

Jimmy: Think about it, it is - I tell you. I sweat out every song, and I bleed them out.

HP: And when you hear them back, what do you feel?

Jimmy: It's a statement in time, and my crucifixion. I just forget about it.□

By Lisa Robinson

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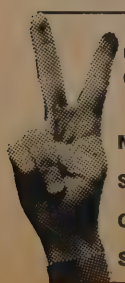

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PAUL RODGERS

(continued from page 41)

started. He was one of the first white singers that really knocked me out because he had such a range and he could hit the high notes without straining at all. It sends chills down you.

HP: Do you go and see other performers when you have a night off?

PAUL: When I get a chance - yeah. Because we usually work at the same time as other people and we don't get much of a chance, but last night I saw Bob Seeger down at the Whiskey and he was great. It's amazing though how involved you get with your own songs when you're on tour and you forget, but it was great to sit down and listen to Hendrix again and Bill Withers and Al Green. Marvin Gaye too, really great.

HP: Have you always sung? Is it what you always wanted to do?

PAUL: Well I started out playing the bass - and I wasn't very good at it so they said why don't you sing? So I sang. I was about 13 years old, I sang "Long Tall Sally" and it was pretty good. I surprised myself really - because the pa system was pretty raunchy - but I really got off on it. So I said, oh - this is for me ... At school I never really knew what I wanted. I never had any definite plans - I sort of drifted into the music business and just sort of found myself in it. But it's the kind of place for me because you can write your feelings in songs and put them over to people.

HP: Are there any other instruments that you'd like to play more?

PAUL: Well, I would really like to get into the piano more and guitar too - but I'm a bit limited at the moment because I have so little experience. When I do play, I play a set piece and I'd like to be able to truly ad lib freely - but at the moment I have to work everything out which I have been doing relentlessly.

HP: How do you go about writing your songs?

PAUL: It varies. Mick is pretty good at writing choruses and me for verses. One of the new songs I wrote, called "Deal With The Preacher", Mick just sort of came up with a riff. We have shared both music and words ... Simon does some writing. One of the tunes on the album is his. He doesn't write a lot, but when he comes up with a good one, it is really good and he is really good at sort of arranging and filling songs out.

HP: Is there anything that you want to do musically that you feel you couldn't do within the context of this band; like do a solo album?

PAUL: Well - people have mentioned the fact - why don't we do our versions of other people's songs. It's not that we go all out to only do our music, but there is so much we want to do and so little time. I mean at rehearsal we're bound to go into anything - like "You've Lost That Lovin' Feeling" or "Midnight Hour" ... but we haven't gotten around to doing our own versions of other people's things.

HP: Do you think that if you continue to do well over here that you'll sort of forsake England and just do big tours here ... you know, the way Zeppelin and the Stones seem to almost do England as an afterthought...

PAUL: Well - I don't know. I met Keith Moon in a bar last night and he was saying that the idea of the festival they did over there was to do more of them all over the country in football stadiums. I think the problem with The Who and Zeppelin is in finding a hall big enough to accommodate the huge numbers of people who want to come and see them perform. There just aren't that many of them. But being that that festival went so well - I think that more football stadium promoters are interested now in doing rock shows in their stadiums; so I think it will open up another whole scene there - very healthy. But we'll never give up on England - no way.

HP: Do you have a studio in the country in your home in England like so many musicians do?

PAUL: Well, it's a little studio in the barn on my land, yes. I have really only soundproofed it effectively, because we were playing in there with the wooden walls and the cops would come about every four days and when I get back I'll have to outfit it and then be able to do demos and stuff.

HP: Do you have any desire to produce anybody else?

PAUL: Not at the moment, we have enough trouble producing ourselves, really.

HP: Really? The lp sounded so easy. Was it hard work?

PAUL: No, it was great actually - because it was such a relief after all the months of rehearsals to actually hear something back. And it didn't take all that long to do because with all the rehearsal time we didn't need time to sort out arrangements or whatever because it had already been done. I think it took about nine or ten days. And instead of doing it in a studio and having to go into town and then leaving every night, we went into the country and lived with our old ladies and it was very comfortable and creative and relaxed. And after the sessions we would all go out boozing and dancing and it was the commonwealth spirit. Very good. I think we'll probably avoid doing the exact same thing for the next one — but I must say I'm tempted because it went so well.

HP: How did you find Peter Grant to manage you?

PAUL: Well, there really wasn't any management coming out of Island Records at the time, so I phoned him up and asked him to come down and see us with an eye toward managing us. I felt that if we were really going to get this together - and it wasn't going to be a flash in the pan situation where it all sort of folds after six months - well, I wanted everything to be solid. I thought he was the best manager in the business. We didn't at that time know about his plans for the label, but we called him up and he was marvelous. When he came to see us we didn't even have Boz at the time, it was just the three of us - but he saw potential and got behind us.

HP: Do you think it's easier for a band than for a solo artist in this business today?

PAUL: Well, it depends on how you project, as a solo performer or as a band. With us it's that we're a band, that is our strength.

HP: Are you involved with your clothes much? Sometimes you look a bit ... gamey...

PAUL: Yeah, well, it's Bad Company ... But I like clothes and nice ones and I like to have tight pants and things. I vary - sometimes I get really tidied up and then I'll look scruffy for days on end.

HP: Do you see a time where the band would get into co-ordinated costumes, or anything like that?

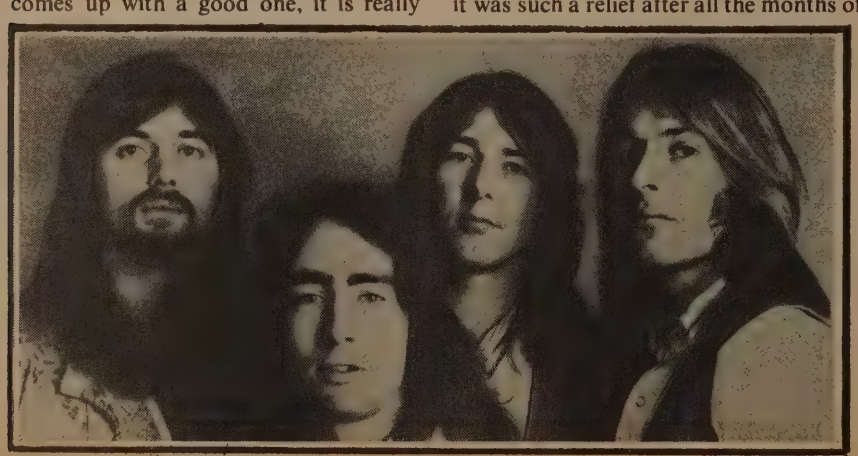
PAUL: No, I certainly don't see that. I mean there's nothing wrong with it, and we are conscious about how we look, for it's a visual thing. I mean you might as well not go on at all if you're going to look drab. You've got to look bright or people won't see anything, really. But we're not *that* conscious. But I like getting carried away on stage a bit. For awhile there I sort of felt it was getting a bit contrived, so I just sort of stood still for awhile and let it happen naturally. And it has to be natural, I don't like an act that's an act.

HP: Do you and Mick plan out moves with each other?

PAUL: Not really, although the other night for a laugh we did work something out but I doubt we'll get into it seriously onstage if at all.

HP: What is it?

PAUL: It's really silly, I'm not going to tell you. You might be able to figure it out though. □



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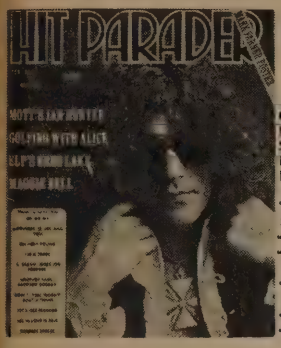
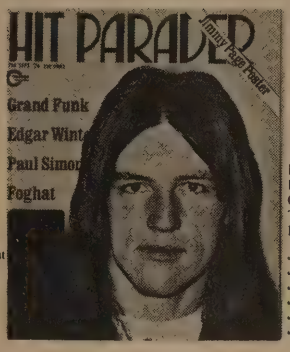


AUG. 74

Greg Lake
Ian Hunter
Steve Miller
Focus
Ray Davies

"Another Park, Another Sunday"
"Dancing Machine"
"Don't You Worry 'Bout A Thing"
"If You Love Me, Let Me Know"
"Jet"
"Oh My My"



SEPT. 74

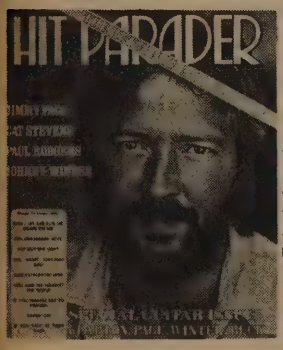
David Bowie
Bachman/Turner Overdrive
Grand Funk Railroad
The Rolling Stones
Deep Purple

"The Air That I Breathe"
"Band On The Run"
"Help Me"
"My Girl Bill"
"Summer Breeze"
"Teenage Love Affair"

OCT. 74

Todd Rundgren
Carly Simon
Ringo Starr
Bill Wyman
Led Zeppelin

"Haven't Got Time For The Pain"
"On And On"
"Rikki Don't Lose That Number"
"Workin' At The Car Wash Blues"
"Annie's Song"
"Already Gone"



NOV. 74

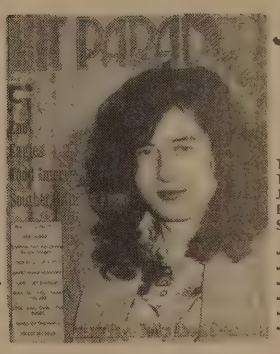
Jimmy Page
Paul Rodgers
Rick Wakeman
Cat Stevens
Johnny Winter

"Don't Let The Sun Go Down On Me"
"Feel Like Makin' Love"
"The Night Chicago Died"
"Rock & Roll Heaven"
"Shin' On"
"Sure As I'm Sittin' Here"

DEC. 74

Eric Clapton
Crosby, Stills, Nash & Young
Pete Townshend
Maria Muldaur
David Bowie

"Clap For The Wolfman"
"Eyes Of Silver"
"(You're) Having My Baby"
"I Shot The Sheriff"
"It's Only Rock & Roll"
"Nothing From Nothing"



JAN. 75

The Eagles
Todd Rundgren
Jimmy Page
Eno
Souther - Hillman - Furay band

"Can't Get Enough"
"Higher Plane"
"Jazzman"
"Sweet Home Alabama"
"Tin Man"
"Who Do You Think You Are"

FEB. 75

Elton John
Ron Wood
Rod Stewart
Paul Rodgers
Jimmy Page

"The Bitch Is Back"
"Play Something Sweet"
"Pretzel Logic"
"Whatever Gets You Thru The Night"
"When Will I See You Again"
"I Feel A Song In My Heart"

MAR. 75

Led Zeppelin
Pink Floyd
Mick Ronson
John Lennon
Mick Jagger

"Boogie On Reggae Woman"
"Longfellow Serenade"
"Must Of Got Lost"
"You Got The Love"
"Angie Baby"
"Do It (Til You're Satisfied)"

APR. 75

Keith Richard
George Harrison
The Rasphe
Johnny Winter
Raymond Douglas Davies

"Ain't Too Proud To Beg"
"The Best Of My Love"
"Dancin' Fool"
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- ☐ APR. 1975

BRITISH ROCK GUITAR

(continued from page 37)

He carried this tendency right on into his first solo album, *Eric Clapton*, which also marked the first real flowering of his songwriting abilities. All of these directions eventually dovetailed smoothly into his single most perfect work, the classic double LP set, *Layla*. As part of Derek and the Dominoes along with Carl Radle (bass), Jim Gordon (drums), and Bobby Whitlock (keyboards, vocals), Clapton's playing reached its most refined levels spurred on by Duane Allmans superb slide and second lead playing.

Coincidentally, his singing and songwriting also peaked at the same time resulting in a studio effort that is one of the landmark efforts of the last decade. Although out of the limelight for the last few years, he is set to tour America this summer with a new album just finished at Miami's Criteria Studios and most guitar maniacs are eagerly looking forward to his latest musical incarnation. Judging from his already illustrious career, they have every reason to be hopeful.

The void left by Clapton's departure from the Yardbirds was quick to be filled by the irrepressible Jeff Beck. Although Jimmy Page was originally the first choice for replacement, reasons of health and a lucrative career as a session man caused him to pass. He did recommend Beck, however, and Jeff jumped at the chance.

As it turned out, Jimmy and Jeff were childhood friends and had learned to play the guitar together, so who could be more qualified to recommend him for the jog? At that time Beck was scraping to make ends meet and he warmed to the task of lead guitarist for the Yardbirds right away. Unlike Clapton, Beck was more of a pure rock guitarist with strong experimental tendencies and a great sense of understated humour in his playing. Using a unique (for that time in England) Fender Telecaster with a maple neck and a black pick-guard, he mastered distortion early on and managed to wrench an amazing array of sounds from the instrument.

There is even a story that he used to string his guitar with piano wire to get a distinctive, bizarre sound out of it. Beck was the master of the unconventional lick, the one who could reach up and down the fingerboard for peculiar clusters of notes and usually manage to make it work. On-stage he was much more demonstrative than Clapton, learning how to use his body and guitar in just the right series of subtly suggestive combinations to give the ladies in the audience that special buzz.

With the Yardbirds he created quite a few classic moments, most notably on tunes like "Train Kept A Rollin' " where he would start out of the basic blues-rock framework and then launch into a distorted solo that would skirt the edges of musical chaos (called a "rave-up" appropriately enough), sliding back into formal phrasing just in time for the ride into the chorus. After a while he was joined by Jimmy Page, and the two created a stunning dual lead-guitar combo — building montages of pure electronic sound and fury that reflected the smoldering intensity of their personalities (see Antonioni's "Blow Up" for graphic delineation of same).

Conflicts with lead singer Keith Relf soon led Beck to seek new avenues of self-expression and, quite naturally, he decided to form his own group. With Rod Stewart on lead vocals, Ron Wood on bass, and Mick Waller on drums he had the makings of the archetypal British hard rock group, only internal hassles and Jeff's personal problems prevented the band from dominating the entire scene, talent was obviously no problem. By this time Jeff had switched over to an old sunburst "Les Paul", and he used to play it slung low over bare shoulders and chest with white suspenders holding up skin tight jeans.

Like Page, he excelled at writing tunes based on throbbing principal riffs and he would throw in different accents in strange places to lighten the overall feel, occasionally interjective bits from standards like "Strangers In The Night" for a giggle and to make sure people were paying attention. Sometimes it almost seemed that he was parodying the "stud" lead guitar player syndrome which he had helped to create. Another standard bit was the exchange or "call and response" of lead phrases with Stewart, each trying to trip the other up. The overall image that Beck projected in terms of music and stagecraft was "excitement", a characteristic he has been able to maintain almost effortlessly throughout his career.

After the break-up of the Jeff Beck Group, Jeff disappeared for awhile only to re-emerge with a somewhat peculiar rock/jazz band that dabbled in Motown and (God Forbid!) occasional ballads. He was now playing a "Strat" and going for a much lighter and mellower sound. Although well intended, this particular band never got off the ground - which leads us up to his current formation — Beck, Bogert, and Appice. Jeff had admired the sundry talents of Carmine and Tim for quite some time and when the moment was propitious they finally got together.

With their stalwart rhythm section support, Jeff could be free to return to the appropriate hard rock material that is much more suited to his playing. Switching back to a black and white "Les Paul" he has reverted back to the powerful original style that brought him to the fore-front in the first place. In a recent interview he downgraded his playing a bit by commenting that he has never really worked to extend his technique into the realms that John McLaughlin is exploring, but for those who have enjoyed the sheer pelasure of "Flash" guitar as embodied by Jeff Beck over the years, it makes no difference. He is truly one of a kind.

When you get right down to it, Jimmy Page was the only one of the three who didn't even need the Yardbirds as a launching pad. He was in great demand as ace rock session guitar man in England, having created some memorable moments on early Kinks records and on tunes like Donovan's "Hurdy Gurdy Man" with that fabulous drone/buzz distortion accentuating the hypnotic mood of the song. Because of his impeccable technique and taste coupled with the most radical use of the electric possibilities of the guitar, he made his presence felt immediately with the Yardbirds.

He continued the "power-lead" tradition while adding on a whole new dimension of electronic effects that his predecessors hadn't even thought of. When the group finally broke up for good, Page made the transition to his own group with little strain. Joining forces with Robert Plant, John Bonham, and John Paul Jones, he formed Led Zeppelin and made the group into the kind of world-wide dominant force that Beck had attempted but not quite realized.

Zep took the basic blues and rock forms and pushed them to their penultimate limits, creating a fusion of emotion and technology that was simply unheard of at the time. Playing a "Les Paul" through massive amplification, Page started things like bowing the guitar with a violin box — a technique that brought forth deep, unearthly groans and screams from the instrument. When these were put in counter-point to Plant's soaring vocals the general effect was shattering.

Jimmy is also the acknowledged master of the basic rock "riff". From "How Many More Times" to "Communication Breakdown" and on to more recent goodies like "Black Dog" with its odd, slightly out of sync meter, he has continued to propel his melodies with incendiary bass note figures that are unmatched in modern music. But it's not just heavy stuff either — songs like "Misty Mountain Hop" and the Fm radio staple, "Stairway To Heaven" show the delicate acoustic side of his playing., (In passing I would like to add that the lead guitar solo at the end of "Stairway" is probably one of the most perfect examples of rock buitar playing ever). Jimmy also pioneered the re-discovery of the double neck (6 and 12 string) Gibson, using the majestic chime sound of the twelve string neck for rhythm and the six string for those thick, full solo notes.

Houses Of The Holy provides the best example of how the double-neck can best be used in rock. Perhaps the most amazing thing of all is that Page can re-create all of his patented studio guitar "avenues of sound" on stage. And it's not just a question of technology, it's something called "chops". Of the three great players discussed in this piece, Page is the one who will probably stretch his musical horizons the furthest. He has mastered all of the extant forms, souping them up with his own particular distillation of feeling and electricity, and one must assume that he has nowhere to go but further out and up.□

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A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y– k— I l— y–." Within a few days her husband pleaded with her to take him back.

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Q. Are these Chants dangerous?

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

Q. Time is running out for me. Can these Mystic Chants find me a husband?

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CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a o– w— c—— p—— a– c– s—— a– p——" ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n– i—— m- m— a– b— c—— w— t– p—— p—— o- r—— g— h——" and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found $15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman needed $1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w— t– s– o- o– t—— d—— s- I c– p– t– s——." The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice

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(continued from page 25)

good songs get thrown out at the last minute. I like pictorial images, that's why I chose "Hard Rain", also I like emotional songs. I'm a very emotional person, really," he laughs, and you can't be sure that he means it at all.

Roxy has a relatively young audience in England for such sophisticated music. Especially with the current singles scene so strong in Britain, it is more to their credit that they have picked up on Roxy Music when they go to the record stores to buy Slade and Suzi and that goodtime music. "Well, there are really lots of different kinds of young people," commented Bryan. "Some of those kids will buy our records as well as Slade, Sweet, whatever. A lot of them don't understand it at all though, and think we're too weird. But I do get a lot of letters from kids who tell me that they love us and they consider themselves an elite group. I also get letters from a lot of older, married women," he added, with a grin.

But really, Roxy isn't all *that* strange. "I have a lot of things in my head that we haven't done yet," Bryan said, "I really don't think weirdness has to do with making funny noises or anything like that. I think that everything we've done up to this point has been fairly straight - at least in my mind. The music has become more accessible with the later albums, more professional. But it really hasn't changed in concept. The songs are constructed better and everyone plays their instruments better than before. The lyrics are clearer and we've worked on them more. Everyone plays better, the production is good - that's really what's changed."

Bryan is encouraged about his music and his career; getting through to America was obviously important to him. But then again, "You know in Europe and England we've been sort of elevated to star status now," he said, "and you just don't feel that you want to go through all that again. Lots of British acts come here and say they don't mind starting all over again at the beginning, but I think it's dreadful, really to have to do it. This time around has been nice however, because everyone has seemed to be interested in getting to know me and exactly what we're doing. I wouldn't even mind living here, actually. I haven't really got anything to keep me in England ..." he said sadly, and then laughed.

Bryan Ferry is one of those *stars*. There's no way to compare him to anyone because there hasn't been anyone like him at all in rock and roll. He may be the first rock personality since Jagger to transcend the music thing and do anything he wants, in any field he wants to. It doesn't seem likely that he'll wind up when he's 35 with nowhere to go because he would fit as easily in a theater or on a movie screen as he does on a rock and roll stage. His future is going to be one to watch. □

HAILED BY MANY AS...

MIRACLE HEALING FOODS for the Relief of Signs of Illness!

Yes, Dear Friend:

Did you know that—right now—there is an ordinary vegetable, stored and forgotten in most kitchens, that is said to relieve many of the diseases of aging? According to one authority . . .

In the forests of Siberia, where it grows wild . . . the aged . . . the paralyzed . . . the sick . . . come on pilgrimages to eat of this wild vegetable and are relieved of their ills—rejuvenated and healed! He adds . . .

In Russia and Poland, among those who eat it, cancer is unknown and life averages over a century! Yet this amazing substance is available everywhere—for pennies!

> "And God said, Behold, I have given you every herb bearing *seed*, which is upon the face of the earth, and every tree, in which is the *fruit* of a tree yielding seed; to you it shall be for meat." (**Genesis 1:29**)

MIRACLE HEALING FOODS REVEALED

You'll discover this food, and how to use it, on page 107 of an amazing book by Dr. Joseph M. Kadans—a *breakthrough book* that shows how certain common foods—called miracle healing foods by one authority—when used in a special way, can actually strike back at certain illnesses!

You'll find out how certain fruits, nuts, vegetables and seeds are said to:

Relieve painful backache, stiff, aching muscles and joints!

Ward off influenza, asthma, bronchitis, infections; protect you from colds, coughs, and respiratory ailments!

Relieve gas, ulcers, colitis; helps restore regularity!

Help heal stomach and liver disorders; help relieve kidney, bladder, and gall bladder problems; strengthen the heart!

Relieve such problems as baldness, boils, dandruff, eczema, pimples, and more!

Help relieve headaches, high blood pressure; help improve circulation; relieve hemorrhoids; wash away fatigue!

Help melt away extra pounds—and much more!

120-YEAR-OLD MAN CLAIMS: SIGHT AND HEARING RESTORED!

On page 132 of Dr. Kadans' book, you'll discover a certain vegetable oil that's as close to being an all-purpose "miracle" remedy as you can imagine! According to one of the many researchers I quote from sources other than this book . . .

This vegetable oil was used for EIGHT DECADES by a man who—at 40—suffered from illness that impaired his vision and hearing. He says, "My eyes were very painful . . . a film gathered over them. My hearing . . . quite dull and growing worse." Then he heard about this oil.

Immediately he applied it to his eyes and eyelids. The improvement was so pronounced that: "I used the oil freely about the ears externally, and put drops of oil into the ears . . . In a very short time my sight and hearing were entirely restored!"

OVERCOMES STIFFNESS IN SPINE, HIPS, SHOULDERS, AND KNEES! When he was in his sixties, this man's knees refused to bend and his backbone was so stiff that he cried out in pain. He now applied the same oil with a vigorous rub to his spine, hips, shoulders, knees, elbows, and other stiff areas. Apparently it worked so well that by age 108 he was riding a bicycle, dancing, and walking 20 miles a day!

THE VEGETABLE OIL THAT RELIEVED GALL BLADDER TROUBLES!

According to Dr. Kadans, on page 132 of his book, this oil stimulates contractions of the gall bladder and is valuable for many gall-bladder ailments.

In the October-December, 1962 issue of *Minerva Dietologica*, another doctor also reports that this oil is a valuable preventive against gallstones, greatly favoring complete emptying of the gall bladder. These findings were confirmed by an International News Service release. And back in 1893, a doctor reported that a gallstone lost 68% of its weight in two days when immersed in this pure vegetable oil.

ULCERS HEALED! In a medical-health publication, a doctor reports that he treats his ulcer patients with this same oil. After this treatment, a friend is now able to eat the hottest Mexican spices!

BURSITIS HEALED! A woman suffering from painful bursitis in the shoulder decided to try this oil. Before long, she was able to raise her arm above her head, and has had no further attacks of bursitis since!

HELP FOR HEART AND ARTERIES!

Results of a scientific study, says another expert, indicate that this oil may be an important factor in the very low rate of heart and artery disease among middle-aged men in Greece! Out of ONE THOUSAND TWO HUNDRED FIFTEEN men examined, *only four cases* of heart or artery disease were found in six years! This oil is an important part of the Grecian diet. According to studies made in France, it seems to reduce cholesterol by as much as 26%.

LIVER PROBLEMS HEALED! On page 100, Dr. Kadans tells you how to use a certain common green plant, recommended for cleansing the liver and spleen. Says another authority: "Hepatitis, or inflammation of the liver, and jaundice, when uncomplicated, readily yield to it." Around 75 years ago, one doctor claimed that the root of this vegetable relieved liver trouble that had afflicted him for 15 years!

NO PILLS OR DRUGS . . . NO EXPENSIVE EQUIPMENT NEEDED! UNIQUE FEATURE GIVES INSTANT REFERENCE TO REMEDIES FOR OVER 130 COMMON AND UNCOMMON COMPLAINTS!

The outstandingly unique feature of Dr. Kadans' book is the alphabetic SYMPTOM-MATIC LOCATOR INDEX. Just look up the symptom for almost any ailment, disease or part of the body imaginable . . . and presto! You flip to the page that gives the remedy recommended!

For example, if you have stomach cramps, just run your finger down the INDEX till you come to *STOMACH CRAMPS, HELP FOR* . . . and you will find the exact fruit, nut, or vegetable recommended—plus the page number that gives details!

Running down the list, we find:

A common fruit, which Dr. Kadans shows you how to use on page 136, that—according to one researcher—helps protect against *indigestion* . . . *. . . gas . . . heartburn . . . sour stomach.* Modern research shows that this fruit contains a powerful enzyme that cleanses the system! One doctor tells how he treated *painful hemorrhoids* with this enzyme, and in three days a 52-year-old woman's improvement was regarded complete; she needed no surgery! With another user, gas pains disappeared like magic!

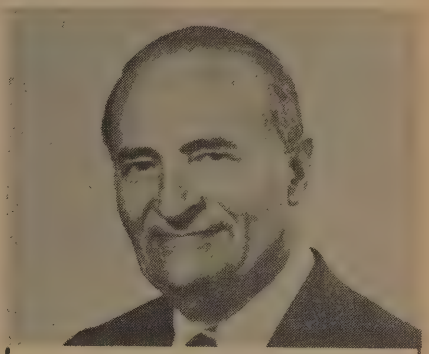
A common nut, page 175, which Dr. Kadans reports is good for constipation, having a definite laxative effect.

KIDNEY AND BLADDER RELIEF

On page 136, Dr. Kadans shows how a common, pleasant-tasting vegetable, often used merely as food decoration, may be used for a wide variety of illnesses but more particularly for dissolving gravel, bladder, and kidney stones.

PROSTATE AND DIABETES

One popular English authority reports some spectacular uses of this same common vegetable. A gentleman in his sixties was unable to pass water. He was suffering from prostate trouble—but because he had diabetes, they couldn't operate. Advised to try a tea made of this same vegetable, he reported he soon could urinate freely and it was found that all traces of sugar had vanished from his urine!



ABOUT THE AUTHOR

JOSEPH M. KADANS, Ph.D., has devoted his life to studying the use of natural food medicines. He has done extensive research on their amazing qualities and has shared his findings with thousands in his writings and lectures. Recognizing his genius, the U.S. Government assigned young Kadans, *at the age of 20,* to edit a health and safety magazine that reached 50,000 employees. He is an alumnus of 10 colleges and universities, and has served on four university faculties. Dr. Kadans is the founder and president of Bernadean University, and is the author of "Modern Encyclopedia of Herbs."

RHEUMATISM AND ARTHRITIS

This same English authority refers to an elderly man who could barely hobble with the aid of two canes. When he drank the vegetable tea, he became well enough to discard the canes! This same humble plant has been hailed as a miracle healer because of its ability to relax stiff fingers and gnarled joints, according to another writer. He tells how a dressmaker's fingers became stiff and unmanageable. Medication was of no avail. But after drinking the vegetable tea daily, her fingers became youthfully nimble again!

AND YOURS TO PROVE—FOR 30 DAYS—ENTIRELY AT OUR RISK!

All you need to know is right here in this book. Read about these amazing natural medicines. Each one is a fruit, nut, vegetable or seed that can help in a different way. So get started NOW and look forward to a long, rewarding life, full of healthful living!

You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

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(continued from page 69)

had to get out of sight or else they might get thrown out. Outside there were hundreds more who couldn't sneak in at all. Once I opened my door for a minute only to hear a shout of, "There's an open door. Let's go there." I looked out to see a couple of dozen crazed teenagers racing my way. I closed my door just in time. Don't get me wrong. My room was full of crazed fans too, but enough is enough. In a few hours the halls had been cleared and things had quieted down. The people in my room insisted on watching "Speakeasy", a show I find sadly boring, and the people next door were playing backgammon, a game I don't understand. So, I decided to go visit Bowie.

Surprisingly, getting into his room this evening was easier than the day before. Inside was a small gathering of friends and a beaming Bowie — radiant after his success. Corinne and Ava Cherry were serving as hostesses, and after supplying me with wine, left me to my own devices. Other than the fact that I met the wife of someone who played on the original "Space Oddity" recording, there is little to report. None of the furniture got smashed; as indeed did none of the people. Something tells me that both the Baptists and the accountants were having wilder parties that night than us. But, I'll bet you could never have convinced them of that.

After a while I returned to my room. "Speakeasy" had mercifully ended and things had degenerated to the usual very late, very tired, very drunk senseless conversation. I am very good at this sort of thing and talked for hours. When everyone finally left, I was still not done. Jaime, Linda Palermo and Joey Gatti (Main Man publicists), and I managed to find an all night restaurant and gorged cheesburgers and hotcakes until dawn.

The next morning I blearily stumbled into the hotel restaurant where we were to assemble for the journey home. There was Tony DeFries looking dapper enough for *Women's Wear Daily*. He looked up at me, smiled and said, "Ah, Leee, there you are. Looking a little pale this morning in true vampire tradition." Charming.

Somehow, we all helped each other onto the plane and settled back for the final ride home and maybe some sleep. Fat chance. Somewhere up in the stratosphere we hit a bump. As fate would have it, lunch had just been served and as the plane lurched and then dropped what felt like hundreds of feet in a second, everyone's meat loaf, corn, and tossed salad sailed up in the air and landed on the person in front of them. Of course, there were the initial shrieks and screams, but all in all, everyone took it pretty well. We were a sight, of course, with lettuce in our hair and gravy down our shirts, but all we could think of was what did Tony DeFries look like now. We asked the stewardess to please check on him for us and when she asked us where he was sitting, we told her he was up front. Innocently, her eyes widened and with her sweet stewardess smile she explained, "Oh, he's all right. He's in first class." What? Did she really mean the bump was just for us back in the cheap seats. Yep. It seems the tail had flipped up and then back down. The first class passengers barely felt it.

So, yet another stint on the road ends. A smiling Tony Defries met us as we came dripping off the plane. The stewardess was right. Not a loose crumb on his lapel.

The tour ended for me. But as of this writing, of course, Bowie is still out there making sure little Zowie has new shoes. Just as a post script, I can fill you in on a couple of major events that have happened recently. For one, Bowie's car broke down somewhere between Nashville and Memphis and Bowie, Corinne, and Stuey had to hitchike on the side of the road in Tennessee. The other event — a bee, it seems, flew in the window of the truck carrying the massive set and stung the driver. He drove the truck into a swamp somewhere near Tampa, Florida (So much for the theatre road crew) Bowie went on that night on a bare stage. He says it's the best audience reception he's had to date.

So the tours go on and on. Bowie's doing seventy cities in the fall. I bet you could write a book about that one.□

How to make others secretly DO YOUR BIDDING with the astonishing power of AUTOMATIC MIND COMMAND!

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—*you* alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now: however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you $1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, *it's done!* The people who do these things for you will remember what they did, but not *why!*

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . . your neighbors won't say . . . your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM $500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him $500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

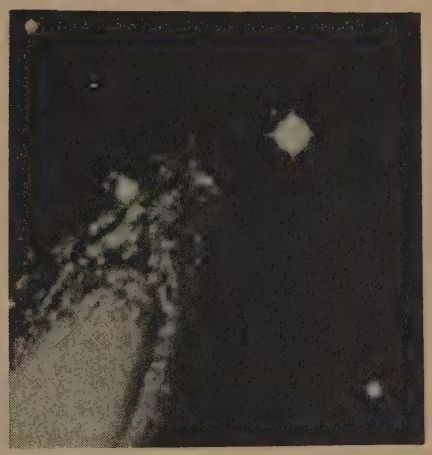
IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!



Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

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- How to get something for nothing
- Why this method must work for you
- Your "instant" fortune maker
- You can get rich quickly and easily
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- How this secret can bring you anything you desire
- Help from the invisible world
- How to "Tune In" on the secret thoughts of others
- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

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JOHNNY WINTER

(continued from page 29)

can't really get close to the fans in that kind of situation, or be friends with them .. It's too bad, I used to really try — you know people would ask me do you think being big is going to change your head, and I was determined that I wouldn't change and I would go out and be the same as I was, but it's just impossible. You can't do that, and it's too bad, but things aren't the same. Things that were fun — just aren't anymore. If you go to a concert and try to listen — you know, somebody you really want to hear, and there's people shoving pencils and papers at you from the time you come in until the time that you leave — well, you don't get to hear the band, so what's the use in going? You really have to change your lifestyle and just not do some of the things that you used to like to do. That really bothered me at first, and I finally had to accept it."

As far as his image is concerned — the blues/freak/superstar discovered by Steve Paul in Texas and then all that bit with Kicking The Heroin Habit, Johnny would rather that when he returns to England, people would want to talk to him about Now. "I'm so tired of talking about all of that, I guess people over there will ask me about some of that. But I never tried to hide anything that was happening to me, any of the things I was going through, so I'm pretty sure that everyone over there knows what was going on. I guess I'd talk about it some, but I'd really rather talk about what's going on now than things that are past. It's hard to talk about something with any feeling after you've said it a thousand times, or that people have heard it a thousand times."

As I wished him a bon voyage, and we congratulated each other on finally Doing The Interview, Johnny laughed and said, "Something's going to happen man, I just know it. The tape will probably break."□

Sidney Smith

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"ARIZONA" (Mark Lindsay)

"NEVER MY LOVE" (The Addrisi Brothers)

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ARIZONA Mark Lindsay
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(If You Let Me Make Love To You Then)
WHY CAN'T I TOUCH YOU? Ronnie Dyson
MORE TODAY THAN YESTERDAY Spiral Starecase
INDIAN RESERVATION Paul Revere And The Raiders
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ATLANTIS Donovan
SYLVIA'S MOTHER Doctor Hook And The Medicine Show
PIECE OF MY HEART Big Brother And The Holding Company
GET IT ON Chase
MERCY, MERCY, MERCY The Buckinghams
HALLELUJAH Sweathog
SEASON OF THE WITCH Steve Sills-Al Kooper
ARE YOU READY? Pacific Gas & Electric
EVIL WAYS Santana
TIME OF THE SEASON The Zombies
TURN, TURN, TURN (To Everything There Is A Season)
The Byrds
BRANDY Looking Glass
THE WITCH QUEEN OF NEW ORLEANS Redbone
YOU'VE MADE ME SO VERY HAPPY Blood, Sweat & Tears
LIAR Argent
HE AIN'T HEAVY, HE'S MY BROTHER The Hollies
SOUL LIMBO Booker T And The MG'S
PEOPLE The Tymes
ELI'S COMIN' Laura Nyro
NEVER MY LOVE The Addrisi Brothers
PICKIN' UP THE PIECES Poco
THE HORSE Cliff Nobels
I'D LOVE TO CHANGE THE WORLD Ten Years After

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City..... State..... Zip.....

BIG DEALS

We've arranged with the makers of several fine companies to have them offer you a variety of their exciting products at incredibly low prices—just to introduce them to you. Use the handy order form on the opposite page to specify your choices. The prices can't be beat, so take advantage of this bargain beauty bonanza and order as many of the products as you can use.

Liven Up Your Clothes

Your tee shirts, jeans, and jackets will explode with color and meaning when you apply your own collection of Fantastic Patches. Each fabric patch measures a full 2½ inches in diameter and is specially treated to iron right onto your clothes, so no sewing is necessary.

You've seen many of these very same designs on patches that sell for as much as $1.00 each. Now you can get an assortment of 6 different full-color, iron-on patches for only 50¢ or if you are really a patch nut get 12 different patches for only 75¢. That comes out to less than 7¢ a patch. You never had a more amazing offer. So please don't miss out. The supply of these fantastic patches can't go on forever.

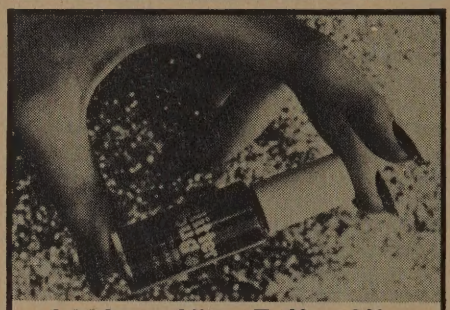
Glow And Color For Lips And Eyes

Give yourself that alluring, luminous glow for your lips and eyes with these creamy glow pots, *Lip Glo'* and *Eye Glo'*. They regularly sell for $2 apiece, but they're yours for the introductory price of 65¢ each, or all four at $2. Specify your color choice—either Petal Pink or Coral for your lips or Powder Blue or Lilac for your eyes.

100 Crazy Stickums

You'll receive **100 Stickums** including Love, Sealed With A Kiss, Feet, Eyes, Dove, Peace Fingers, *all* the Signs of the Zodiac and many, many more.

These full-color decals should have a retail value of about $1.00 but are yours at only 50¢ for a full set of 100 decals, or if you are really a decal nut get two sets (200 stickums) for only 75¢, courtesy of **Super Values.**



Add Some Glitter To Your Life

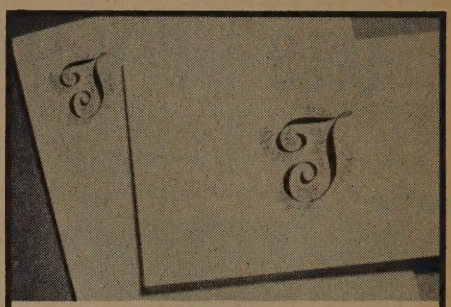
Sparkle up your wardrobe with a bit of sparkle nail polish. Use it over your favorite nail color, alone or mix and match for really unusual results—and you'll find *Glitter Bug* will put sparkle in your life. We've arranged for you to try this exciting nail glower at 50¢ for one bottle or at a bigger savings of $2.25 for six bottles. And you can choose your color and sparkle from gold, silver, blue, purple, red or green. Use the coupon on the opposite page for your order, and indicate your color choice, in the space allowed.

88 Color Poster Miniatures

Imagine having your very own set of 88 full-color posters. Each of these vibrant beauties is a miniature reproduction, in accurate detail, of the country's top selling posters you've seen in stores for UP TO $3.00 EACH. You get 88 different poster reproductions including all the Signs of the Zodiac, Motorcycles, Peace, Love and many more. These poster miniatures are ideal for decorating all your letters, notes, books, car, bike, in your room or anywhere else you choose and say a different message each time. This set of **88 Mini Posters** is yours for only 50¢ for one set of 88 poster miniatures, or if you're really a poster bug get two sets for only 75¢ from **Super Values.**

Perfume Panorama

Try some of the world's most enchanting perfumes in individual nip applicators for easy carrying in your purse, for any time any place. You can get a set of four alluring fragrances nested in their own purse carrier at a special introductory price of 50¢. Or, if you're the exotic type, a deluxe set of 10 perfumes awaits you for 75¢.



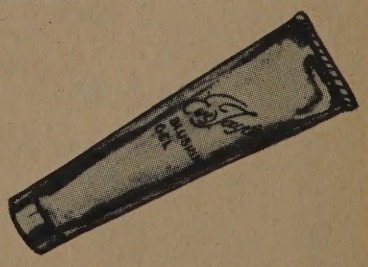
Personalized Monogram Stationery

We've arranged for you to receive a lovely set of Monogrammed stationery with your initial beautifully embossed on every sheet.

The set includes eight sheets of stationery (four note-sized and four letter-sized) plus eight envelopes. What a beautiful way to communicate to someone you care for—and it's all yours for just 50¢ a set. Please specify each initial you wish to order.

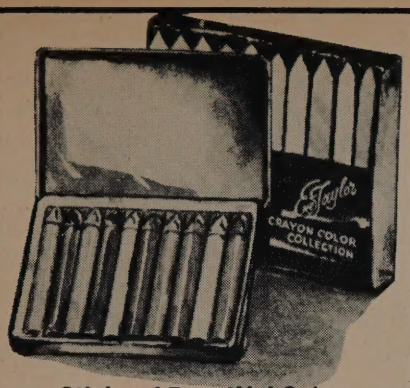
Iron-On Transfers

Imagine getting a set of the most popular iron-on transfers at a fraction of what you'd expect to pay in the stores. Now you can decorate your tee-shirts and other gear with these colorful, 4" high designs. A set of four different styles is only 50¢, or you can order the complete set of all eight styles pictured above for only 75¢.



Enough To Make You Blush

Sheer semi-transparent color that blushes your cheeks so naturally, no one will guess it isn't your own. *E. T. Blushing Gel* color is a healthy pink-peach that flatters every skin shade and creates that soft, subtle, fresh-as-outdoors glow. A full ½-oz. tube (a $2 retail value) is yours for 65¢ or you can get two tubes for $1—a savings for you of $3 off the retail price.

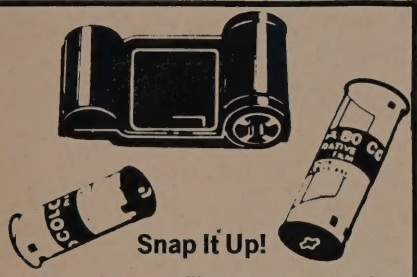


Sticks of Beautiful Color

The newest from E. T. Cosmetics are these specially formulated crayons of rich and creamy colors that are truly versatile, more so than any makeup we've seen. Perfect for your eyes, lips, cheeks, and dabs of subtle color or tone anywhere you choose. You also can choose from eight extraordinary shades: Turquoise, Coffee Bean Brown, Pink, Lavender, Frosty Blue, Plum, Sea Green, and White. These crayons retail at $1.75 each but you can get them at 65¢ each or, better still, at a savings of over $10 off the retail price, you can get all 8 sticks for $3.95.

Make Your Jewelry Sparkle

Now you can get a sample packet of Insta-Brite® cleaner to clean the tarnish away from your prettiest silver or copper jewelry. Works great on silverware, tea services, copper pans, etc...too! A sample packet is only 25¢. Limit: one per family.



Snap It Up!

Your pictures will seem even prettier when you get this fine film in your choice of three of the most popular sizes—worth up to $1.40. Use the coupon at the right to select either 126 (for Kodak instant load cameras), 127 or 620 film. This incredible value is yours for only 25¢. Sorry, limited to 1 per family.

Hearts And Flowers

Now you can get a delicate heart necklace that carries your torch for all the world to see. Or, maybe you'd prefer a four-leaf clover to bring you luck. Each delicate charm is gold-colored metal suspended in a 24" link chain—and is yours for only 50¢. Or you can order both styles for only 75¢.

Beautiful Neckband Offer

A lovely touch of femininity in suede and ribbon to tie together the delicate look. Add a flair to casual wear with these lovely neckbands which have been sold nationally in boutiques and specialty shops for $2.00 each. Use the coupon at the right to get one neckband for only 35¢ or two different fashion colors for only 50¢.

Lovin' Decals

100 Full Color Lovin' Stickums with beautiful messages of love that show you care. Decorate all your letters, notes and favorite possessions with these tender sayings. This set includes: **All I Want is Love, U.S. Loving Team, Sealed With a Kiss, Love Takes Two, I'm Yours Because You Deserve the Best, Love Spreads Germs—Quick, Make Me Sick,** Plus many, many more.

All yours for only 50¢. If you're really into love get two sets (with 200 lovin' decals) for only 75¢.

The Stars & You

Learn what the stars say about your personality and character traits and now they might affect your chances for future happiness with this great **Horoscope.** Discover the basic personalities of all the signs so that you might predict the behavior of those around you.

This horoscope has been sold nationally for $2.00 but now it's being offered to our readers for the unbelievable price of 35¢ for one, or 50¢ for two. Give the second copy to your best friend!

SUPER VALUES, Dept. BR—25
466 Lexington Ave., New York, N.Y. 10017

Yes, I want to take advantage of the special offers you've arranged. Please send me the items I've checked below:

QTY	ITEM	PRICE
	6 Full Color Iron-On Patches @ 50¢	
	12 Color Iron-On Patches @ 75¢	
	Lip Glo Petal Pink @ 65¢	
	Lip Glo Coral @ 65¢	
	Eye Glo Powder Blue @ 65¢	
	Eye Glo Lilac @ 65¢	
	All 4 Glo' Pots at only $2.00	
	100 Stickums @ 50¢	
	200 Stickums @ 75¢	
	Glitter Bug—Gold @ 50¢	
	Glitter Bug—Silver @ 50¢	
	Glitter Bug—Blue @ 50¢	
	Glitter Bug—Purple @ 50¢	
	Glitter Bug—Red @ 50¢	
	Glitter Bug—Green @ 50¢	
	All 6 Glitter Bug Shades $2.25	
	88 Poster Miniatures @ 50¢	
	2 sets 88 Poster Miniatures @75¢	
	Set of 4 Perfume Nips @ 50¢	
	Set of10 Perfume Nips @ 75¢	
	Personalized Stationery@ 50¢/set ☐ ☐ ☐ ☐ ☐ One Initial per set.	
	4 Iron-On Transfers @ 50¢	
	8 Iron-On Transfers @ 75¢	
	Blushing Gel @ 65¢ (2 for $1.00)	
	Crayons—Turquoise @ 65¢	
	Crayons—Coffee Brown @ 65¢	
	Crayons—Pink @ 65¢	
	Crayons—Lavender @ 65¢	
	Crayons—Frosty Blue @ 65¢	
	Crayons—Plum @ 65¢	
	Crayons—Sea Green @ 65¢	
	Crayons—White @ 65¢	
	Set of all 8 Crayons $3.95	
1	**Insta-Brite Packet @ 25¢**	
1	Color Film @ 25¢ (use coupon below)	
	Heart Pendant @ 50¢	
	Clover Pendant @ 50¢	
	Both Heart and Clover Pendants @ 75¢	
	Neckband @ 35¢	
	2 Neckbands @ 50¢	
	100 Lov'n Decals @ 50¢	
	200 Lov'n Decals @ 75¢	
	Horoscope @ 35¢	
	2 Horoscopes @ 50¢	
	Total Merchandise	
	Postage and Handling	.50
	Total Enclosed	

(PLEASE PRINT CLEARLY)

Name_____

Address_____

City_____

State_____ Zip_____

For Color Film fill out both coupons

I have enclosed 25¢. Send me (check only one):

☐ **126** (instant load) ☐ **127** ☐ **620**

Name_____

Address_____

City_____

State_____ Zip_____

Film is shipped separately.

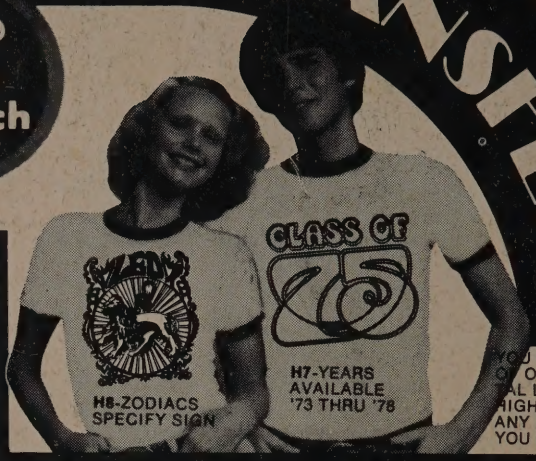
SUPER IRON-ON TRANSFERS

FULL COLOR

Here's our collection of the latest, top-selling iron-on transfer designs.
Now you can add real messages to all your tee-shirts, sweat shirts or jackets with the stroke of a hot iron. Hit 'em coming and going with one transfer on the front and another on the back. All our transfers are color-fast to stand up to washing after washing and, because of our giant volume, we can sell them at **super discount prices**—far below those at local stores!

only $1.00 each

3 for $2.75 • 5 for $4.25 • 7 for $5.50 • 12 for $7.95



H8-ZODIACS SPECIFY SIGN

H7-YEARS AVAILABLE '73 THRU '78

YOU GET A SHEET OF OVER 60 CAPITAL LETTERS 1" HIGH, TO CREATE ANY MESSAGE YOU WANT.

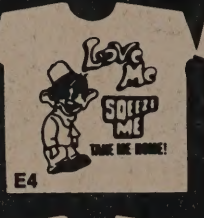
C7 © R. Crumb, 1967

D3 © R. Crumb, 1967

S5 © R. Crumb, 1967

A2

A6



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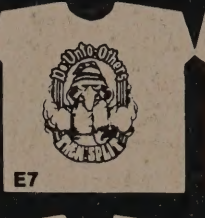

E7

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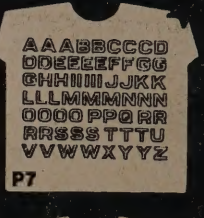
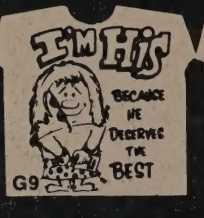


P7

F3

G8



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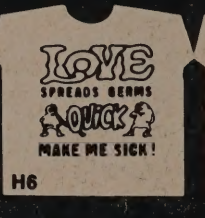
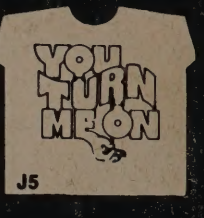


H6

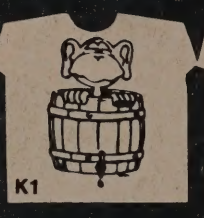
H9



J5

J6

J8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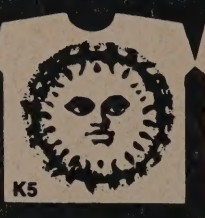
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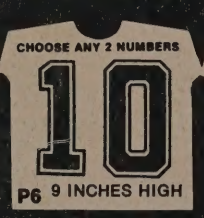
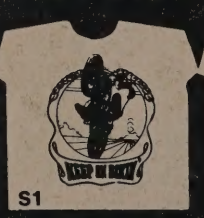
K6

K7

K8



P6 9 INCHES HIGH



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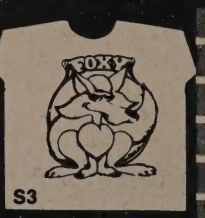

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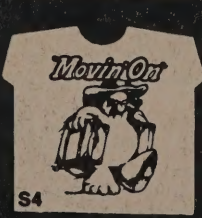

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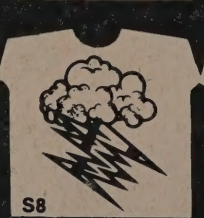
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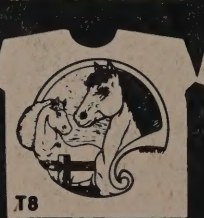
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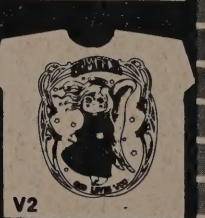
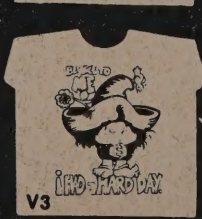

V2

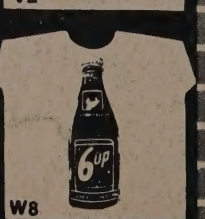


V3

V4

OTHER COUNTRIES

V5 Afro	X1 Ireland
V6 Canada	X2 Israel
V7 England	X3 Poland
V8 France	X4 U.S.A.
V9 Germany	



W8

Canyon House

Dept. EJ213
466 Lexington Avenue
New York, N.Y. 10017

Please send me the giant size, full-color iron-on transfers ordered below. If not completely satisfied, I may return them for a full refund. No questions asked.

CIRCLE IRON-ON TRANSFERS OF YOUR CHOICE

A2	A6	C7	D3	E4	E7	F2	F3	G8	G9	H6
H7	H8	H9	J5	J6	J8	K1	K5	K6	K7	K8
P6	P7	S1	S3	S4	S5	S8	T8	V2	V3	V4
V5	V6	V7	V8	V9	W8	X1	X2	X3	X4	

ZODIAC SIGN _____ CLASS OF (YEAR) _____

NUMERALS _____

	Iron-On Transfers @ $1.00	
	Any 3 Transfers only $2.75	
	Any 5 Transfers only $4.25	
	Any 7 Transfers only $5.50	
	Any 12 Transfers only $7.95	
	Total Merchandise	
	Postage and Handling	.50
	Total Enclosed	

(PLEASE PRINT CLEARLY)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

CANYON HOUSE, 466 Lexington Ave., New York, N.Y. 10017